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KEY TO CHADWICK'S HARMONY

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A KEY

to

CHADWICK'S HARMONY

by the Author

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DIRECTOR OF THE NEW ENGLAND CONSERVATORY OF MUSIC

BOSTON, MASS.

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PREFACE.

PAGE 1

The solutions here given are not to be regarded as the only possible harmonizations of the given basses and melodies. The student should be allowed some liberty in his choice of positions- even in his choice of the chords themselves- in proportion to his natural talent and innate musical taste. For this reason the lessons, which partake of the character of original work (LXV), have not been fully worked out.

It may be suggested that the lessons on the Figured Chorale belong to the domain of Counterpoint (in the modern sense). While this is certainly true, as far as the part-writing is concerned, such an art can never be mastered by the study of Counterpoint alone. The lessons on the Figured Chorale (especially with the melody in the inner voices) may be continued indefinitely with ever increasing profit to the student, and it is for this purpose that the 17 Chorales by Bach are given at the end of the book.

In the exercises on Analysis the harmony has been defined as simply as possible, but in many cases it is capable of other constructions, perhaps equally logical and correct.

G. W. CHADWICK.

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A KEY
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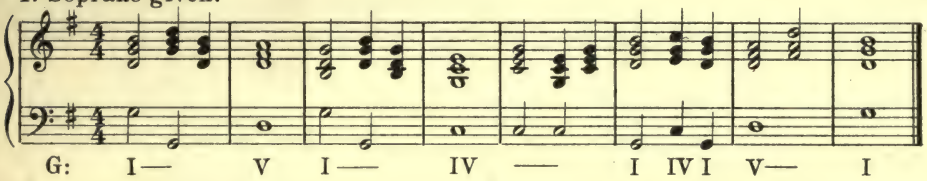
EXERCISES TO LESSON I, PAGE 6.

The Principal Triads of the Major Scale.

Note: In all exercises in which the bass, figured or unfigured, is given, much liberty may be allowed the student in the choice of position of the chords, especially in the final cadences. The solution which gives the most musical soprano must be regarded as the most desirable. The conservative teacher may find a rather free use of hidden octaves and fifths in connection with changes of positions in these exercises, but the author has chosen to be guided by the musical ear rather than the pedantic eye.

* 1. Soprano given.



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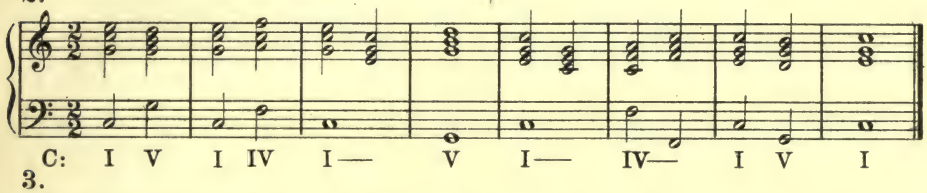

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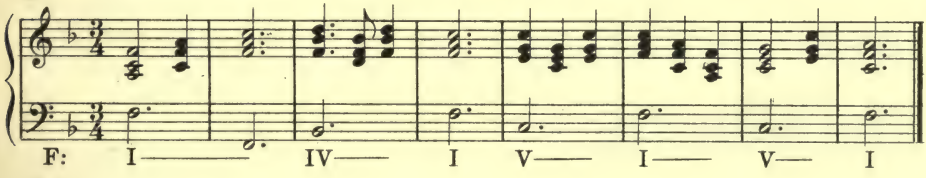

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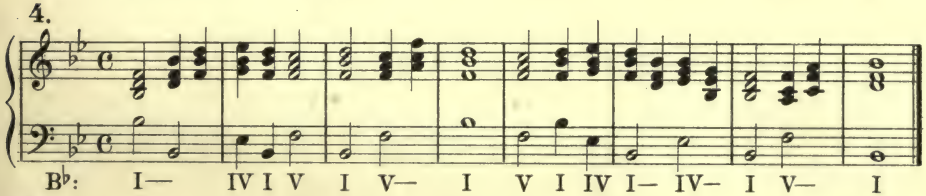

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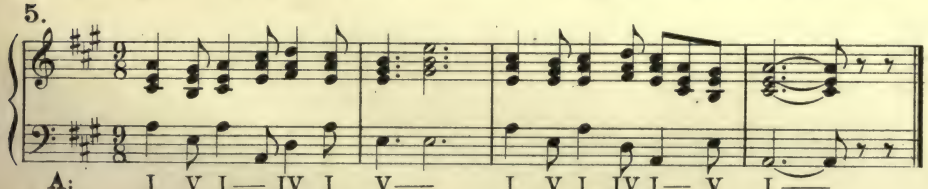


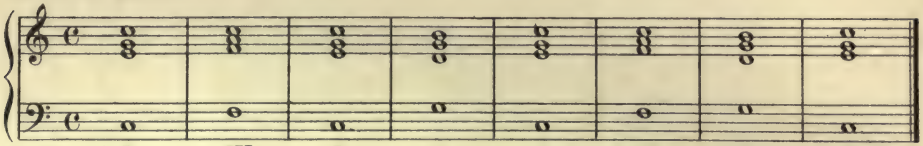
* These exercises admit of other and equally correct solutions.

EXERCISES TO LESSON II, PAGE 9.

The Principal Triads of the Major Scale.

(Continued.)

1. Bass given.



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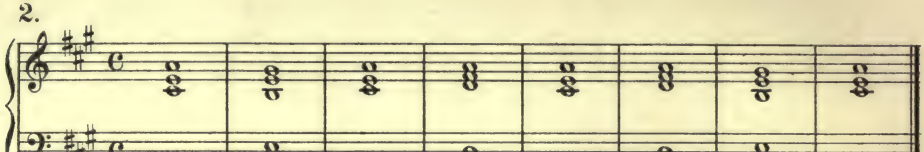

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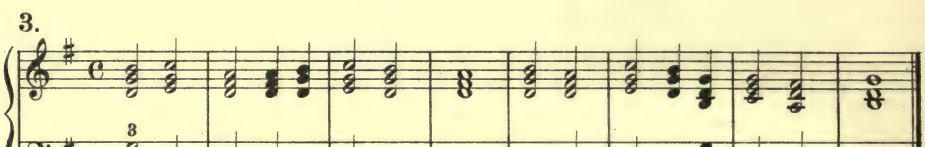

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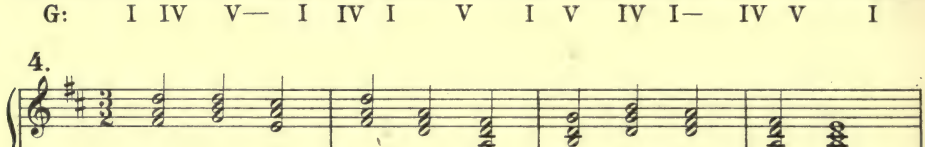
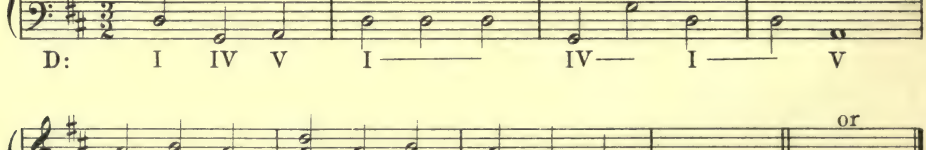
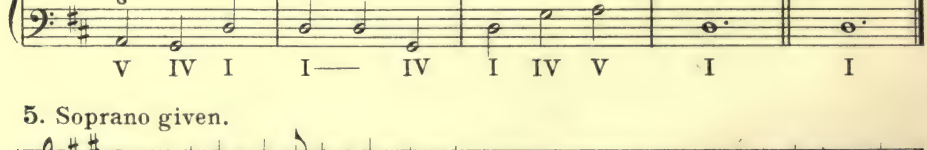




5. Soprano given.



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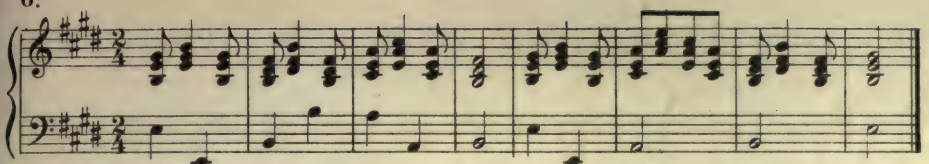
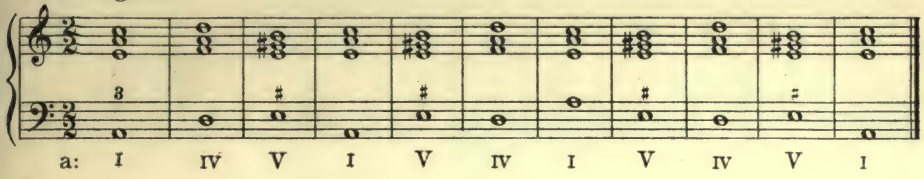


EXERCISES TO LESSON III, PAGE 10.

The Principal Triads of the Minor Scale.

1. Bass given.



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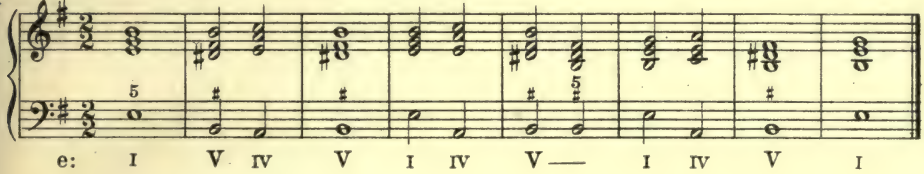
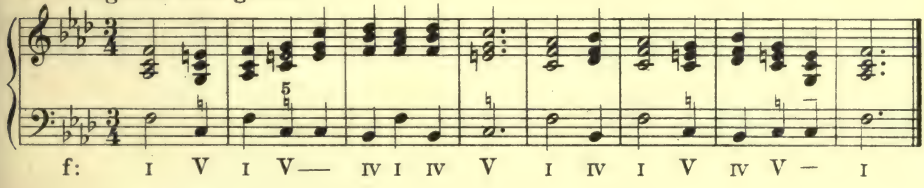
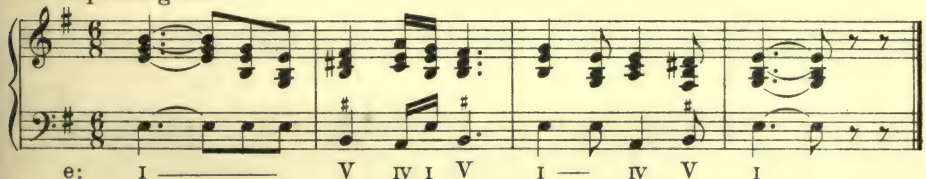


3. Unfigured bass given.



4. Soprano given.



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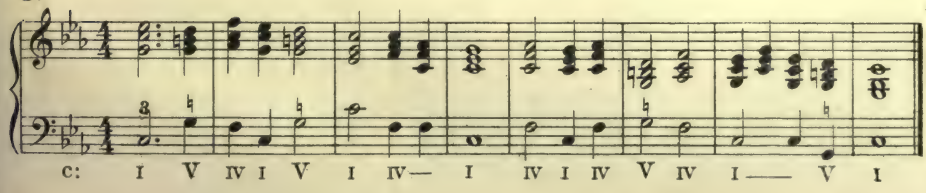
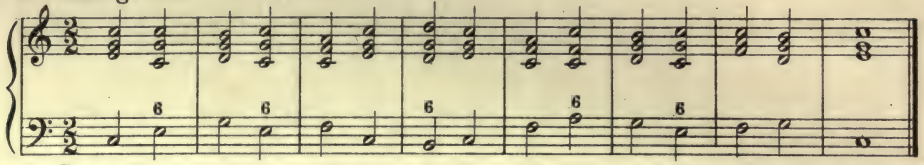


EXERCISES TO LESSON IV, PAGE 14.

The Chord of the Sixth.

1. Bass given.



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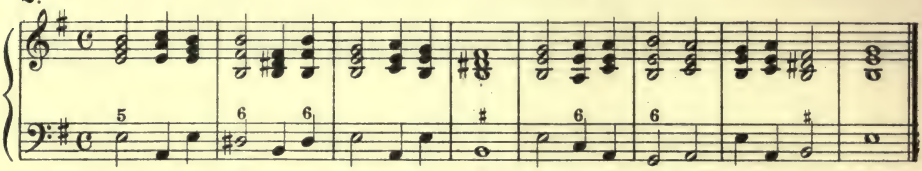
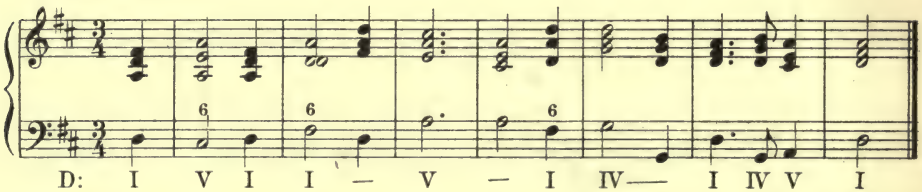


3. Soprano given.



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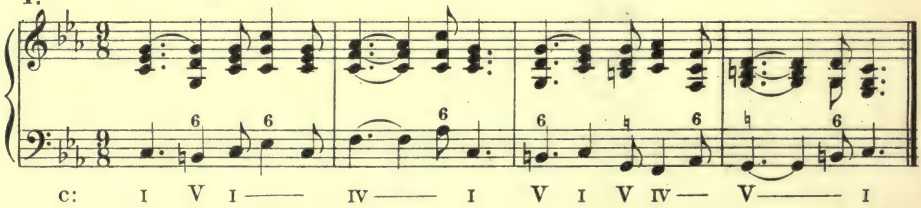

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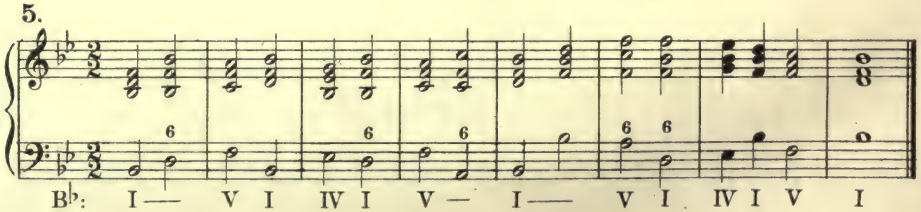
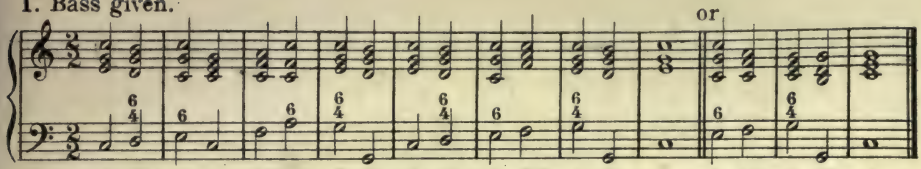


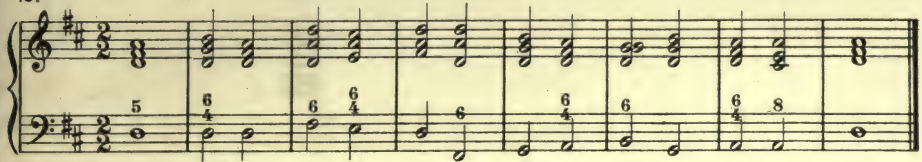
Chord of the Sixth and Fourth.

1. Bass given.



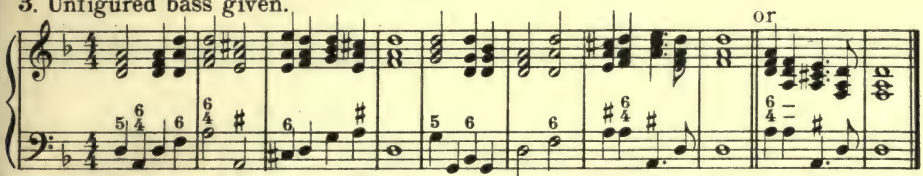
C: I V I— IV— I V I V I IV I V I I IV I V I

2.



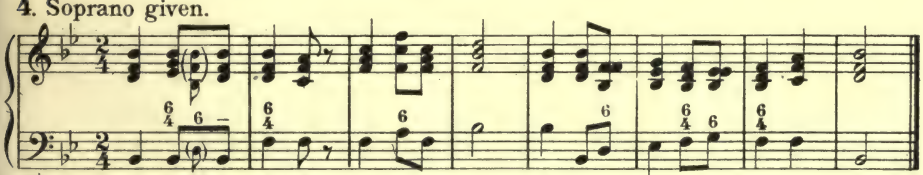
D: I IV I I V I— IV I IV— I V I

3. Unfigured bass given.



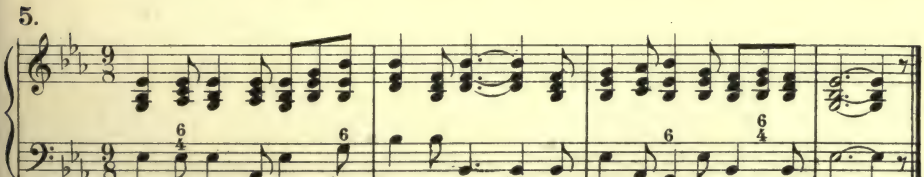
d: I —— V— I IV V I IV— I— V I V I—— I— V I I

4. Soprano given.



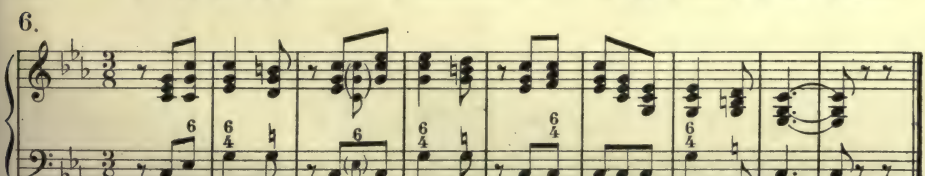
B♭: I IV(I) I I V V— I I—— IV I IV I V I

5.



E♭: I IV I IV I—— V ———— I IV I —V I V I——

6.

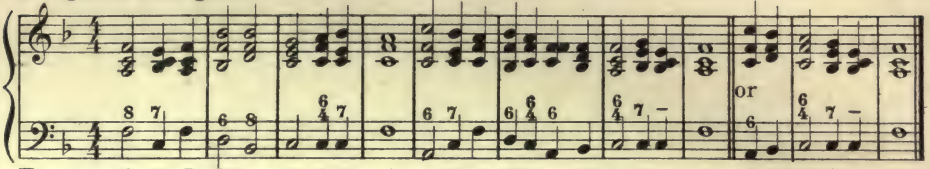


c: I—— V I——— V I IV I—— I V I——

EXERCISES TO LESSON VI, PAGE 21.

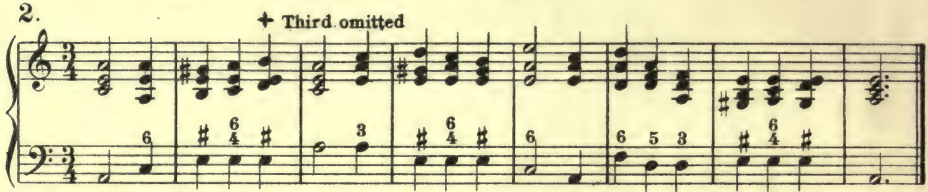
The Chord of the Dominant Seventh.

1. Figured bass given.



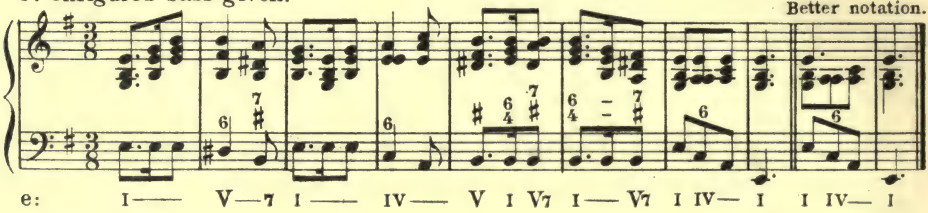
F: I V7 I IV— V I V7 I— V7 I IV I— IV I V7– I I IV I V7– I

2.



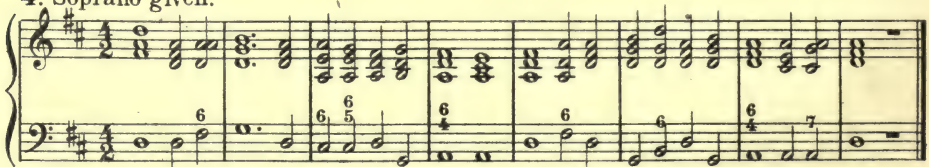
a: I— V I V7 I— V7 I V I— IV— V I V7 I

3. Unfigured bass given.



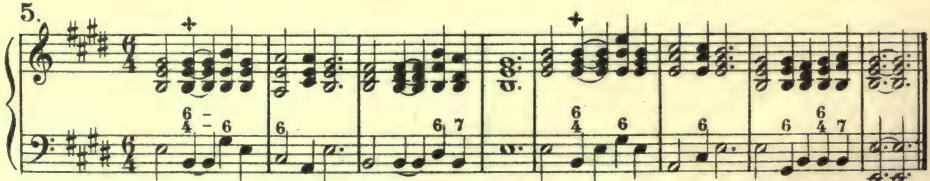
e: I— V—7 I— IV— V I V7 I— V7 I IV— I I IV— I

4. Soprano given.



D: I— IV I V–7 I IV I V I— IV—I IV I V 7 I

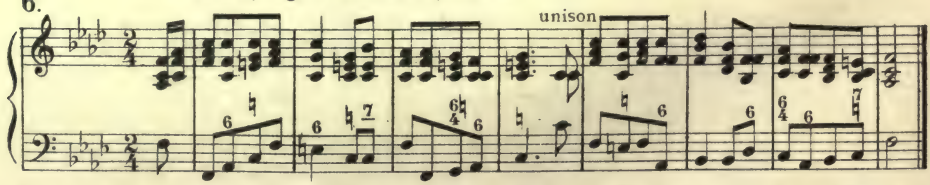
5.



E: I— IV– I V— 7 I I— IV–I I—V I V7 I

+ Rule 3, Page 16 of Harmony Course.

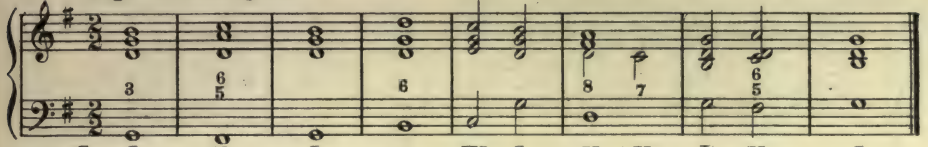
6.



f: I– I– V I V—7 I– V I V I– IV— I—IV V7 I

First Inversion of the Chord of the Dominant Seventh.

1. Figured bass given.



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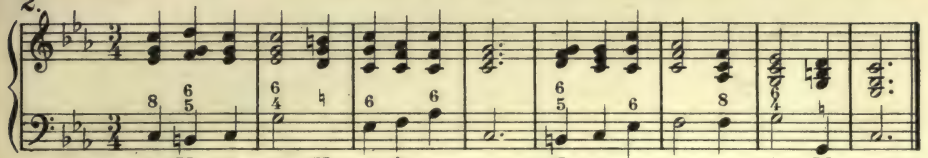
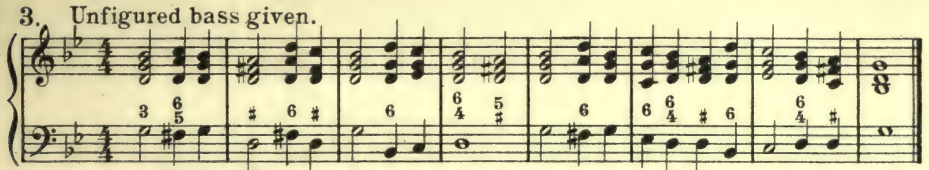
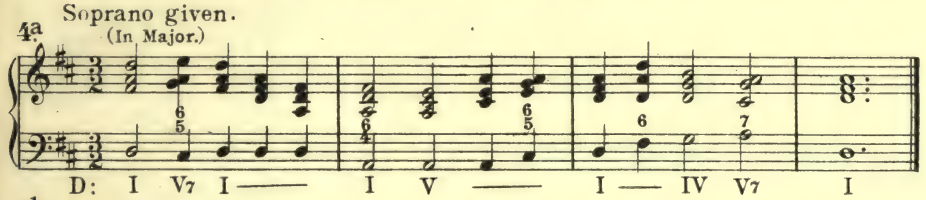


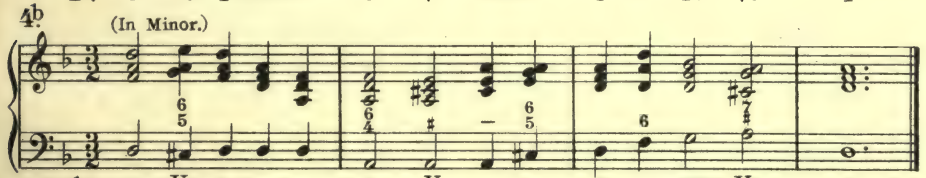
3. Unfigured bass given.



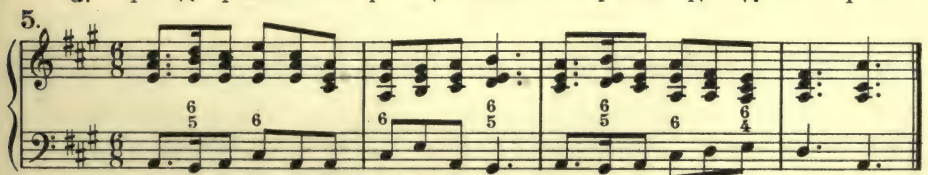
4a Soprano given.
(In Major.)



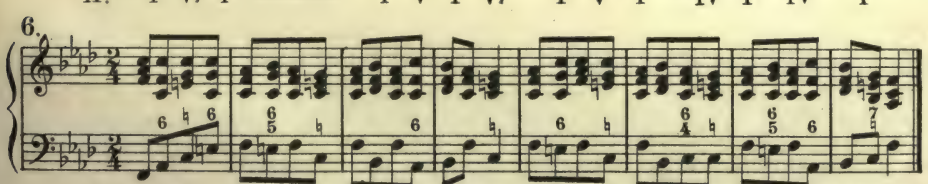
4b (In Minor.)



5.



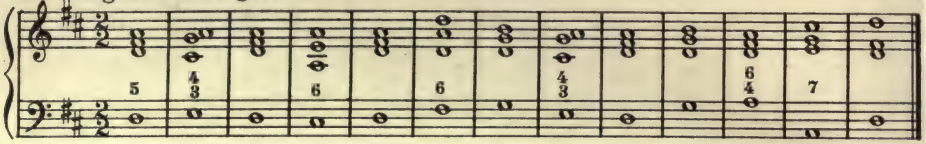
6.



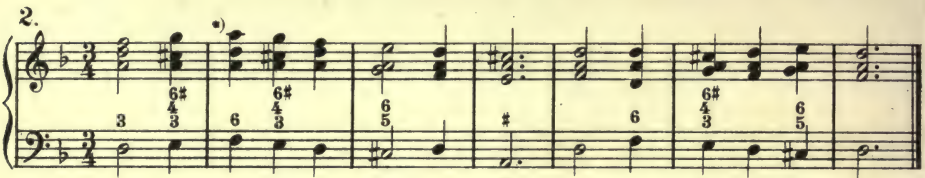
EXERCISES TO LESSON VIII, PAGE 27.

The Second Inversion of the Chord of the Dominant Seventh.

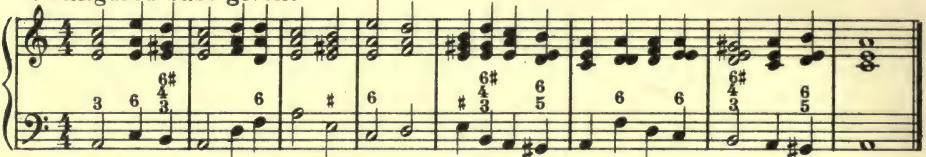
1. Figured bass given.



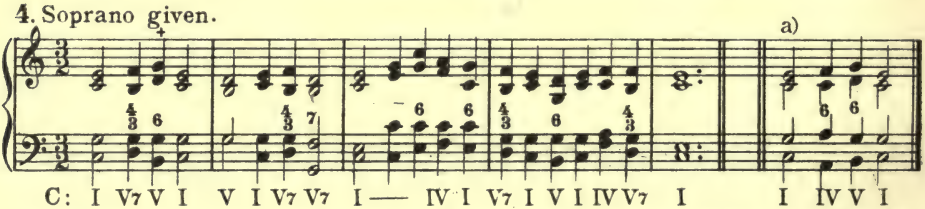
2.



3. Unfigured bass given.

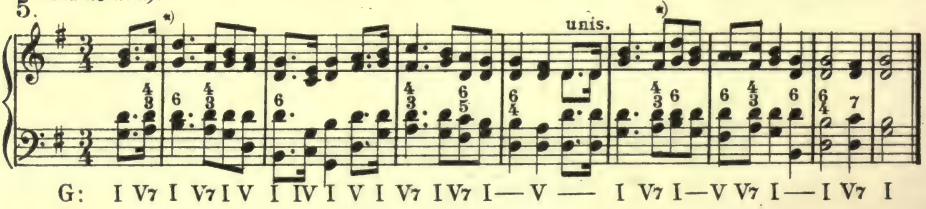


4. Soprano given.

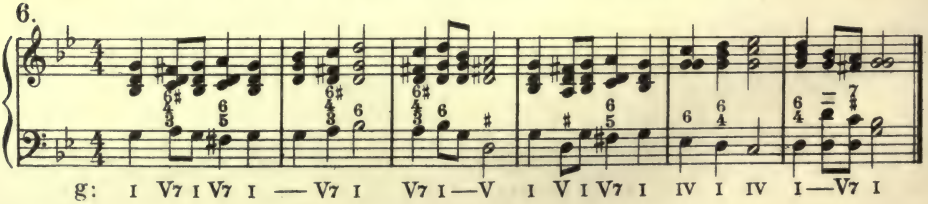


*)This chord is merely interposed between the $V\frac{4}{3}$ and its resolution, or the measure may be harmonized as at *a*).

5.



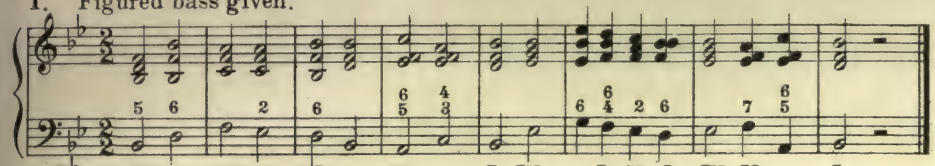
6.



*)See note on page 26 of Harmony Course.

The Third Inversion of the Chord of the Dominant Seventh.

1. Figured bass given.



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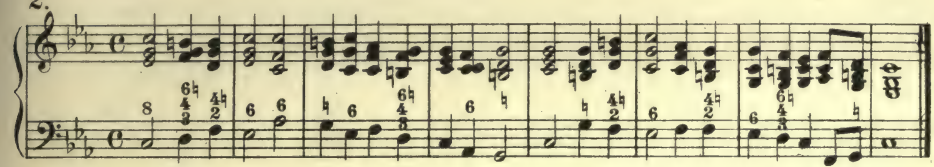
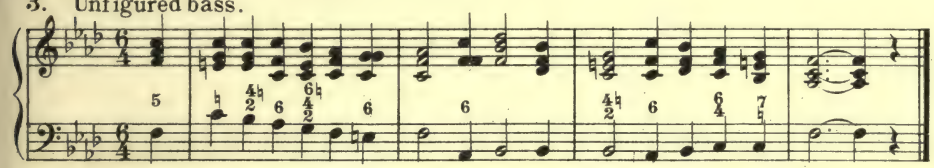
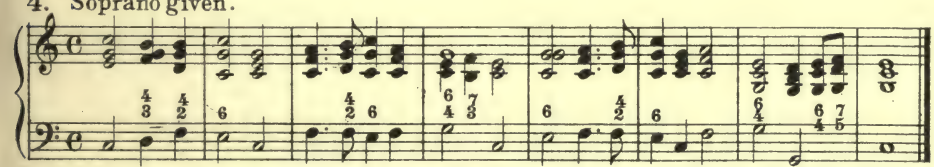


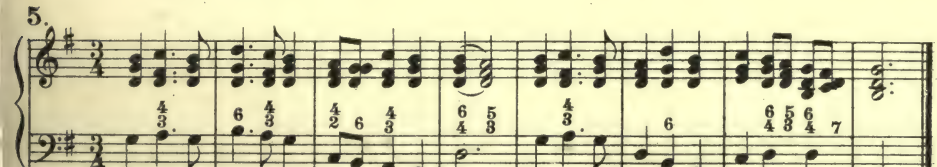
3. Unfigured bass.



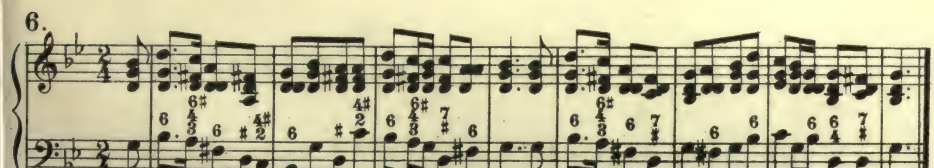
4. Soprano given.



5.

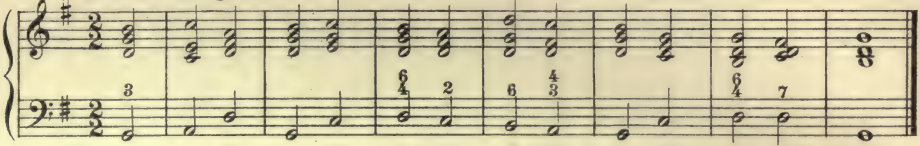


6.

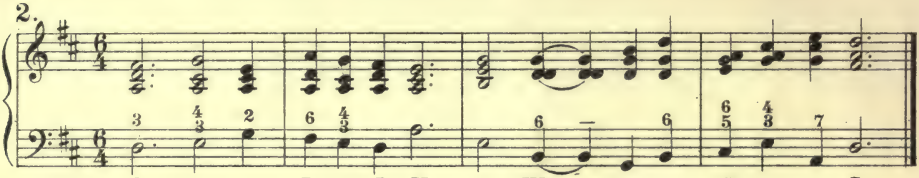


The Secondary Triads in Major.
(The Supertonic Triad.)

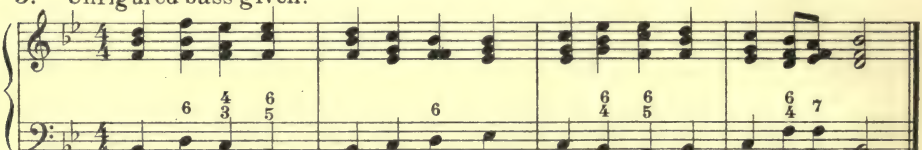
1. Figured bass given.



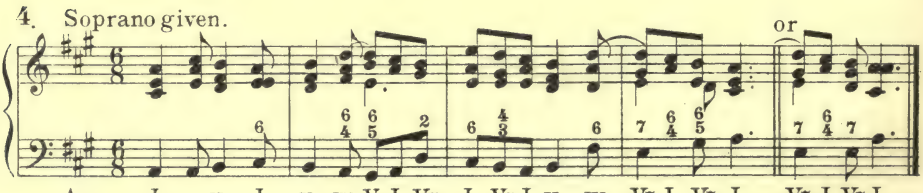
2.



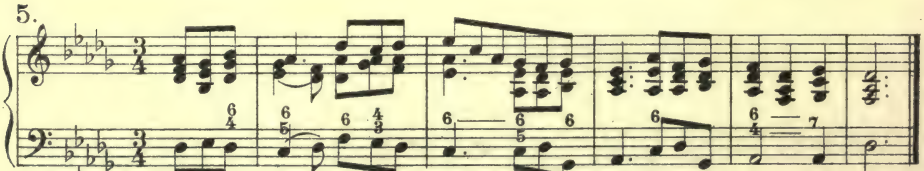
3. Unfigured bass given.



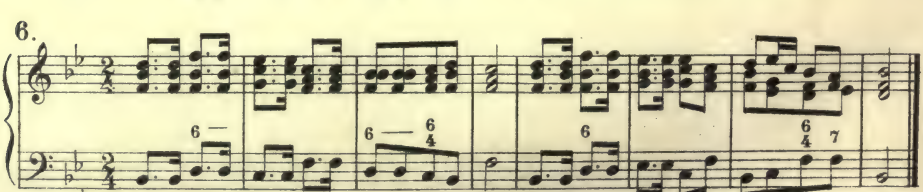
4. Soprano given.



5.



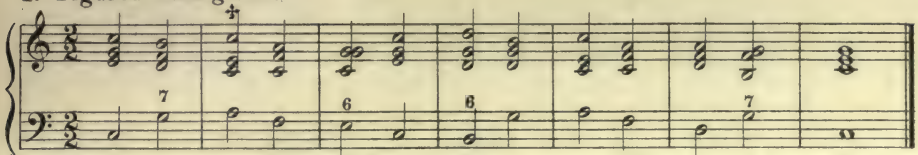
6.



EXERCISES TO LESSON XI, PAGE 39.

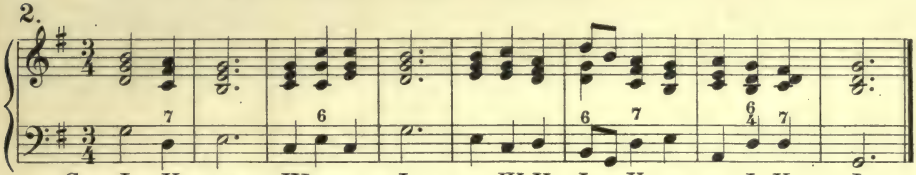
The Submediant Triad.

1. Figured bass given.

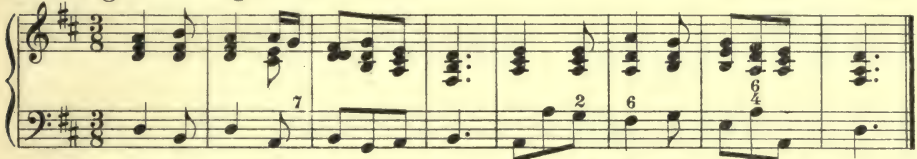


✣ See Example 79, page 36 in Harmony Course.

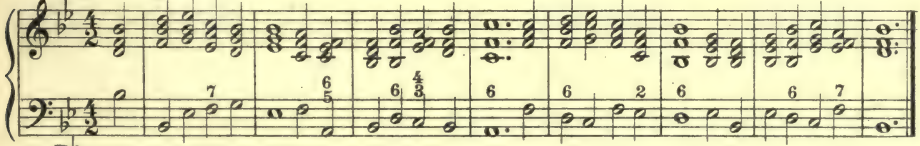
2.



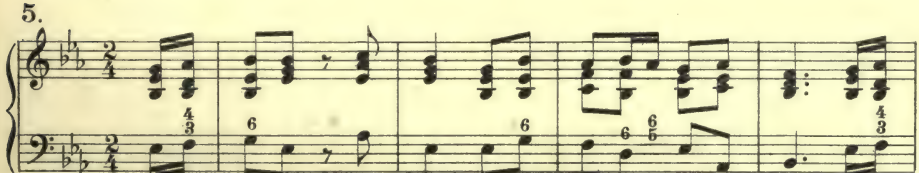
3. Unfigured bass given.

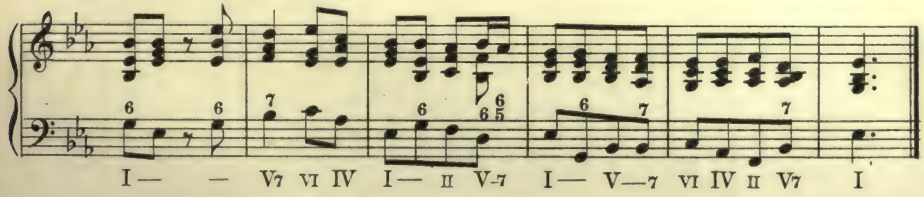


4. Soprano given.

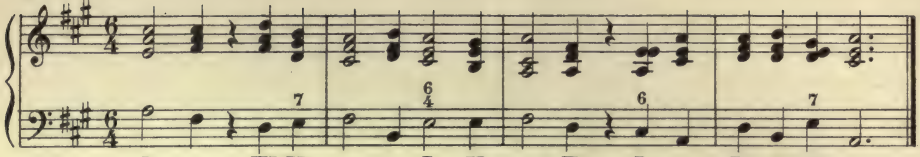


5.





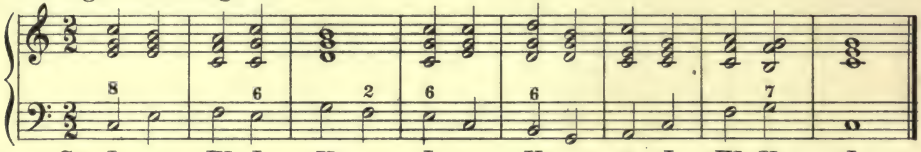
6.



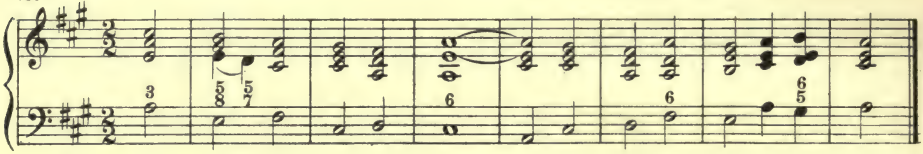
EXERCISES TO LESSON XII, PAGE 43.

The Mediant Triad.

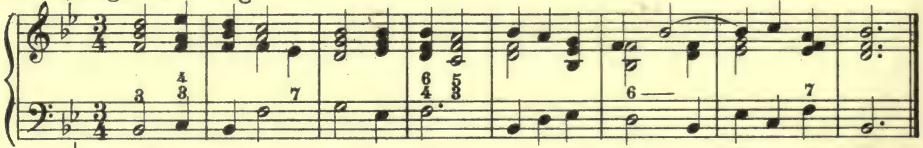
1. Figured bass given.



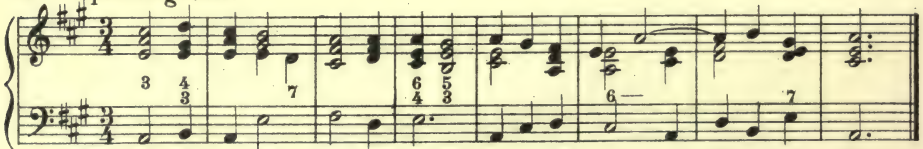
2.



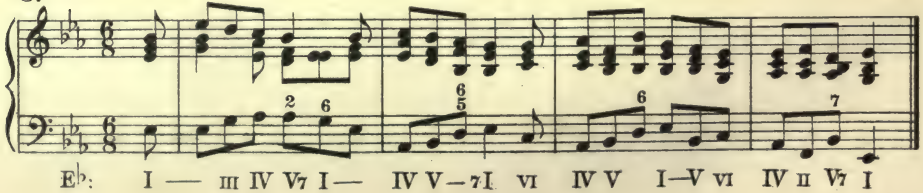
3. Unfigured bass given.



4. Soprano given.



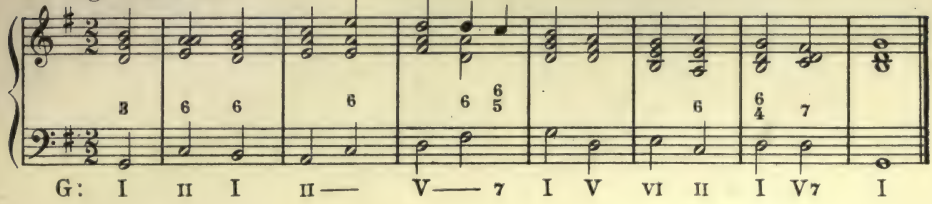
5.



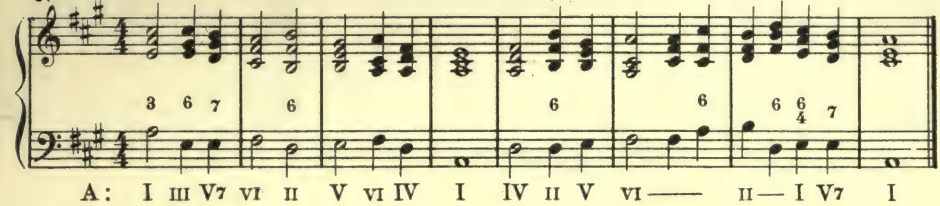
EXERCISES TO LESSON XIII, PAGE 47.

Inversions of the Secondary Triads.

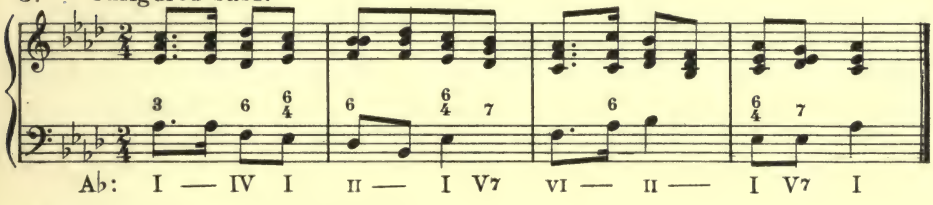
1. Figured bass.



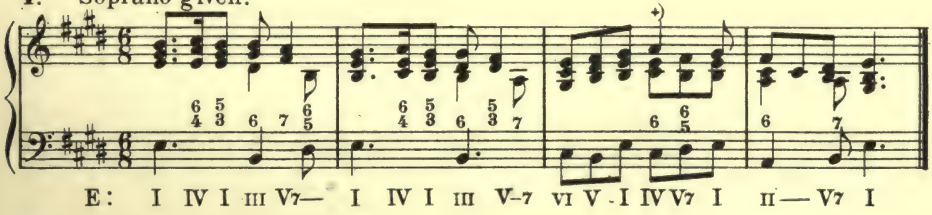
2.



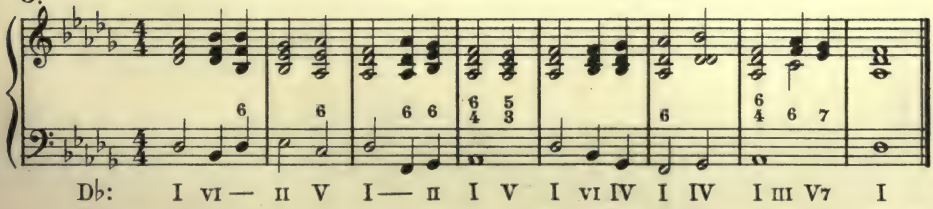
3. Unfigured bass.



4. Soprano given.



5.

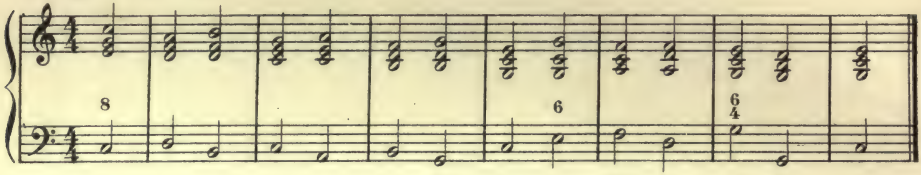


•) Third doubled to avoid consecutive fifths with the next chord.

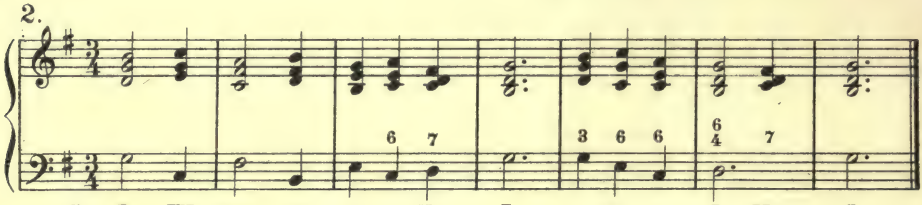
EXERCISES TO LESSON XIV, PAGE 49.

The Leading-Tone Triad.

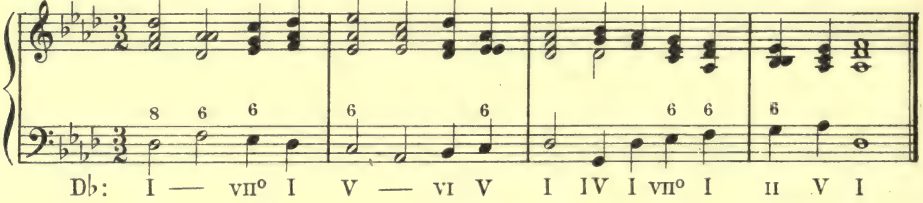
1. Figured bass.



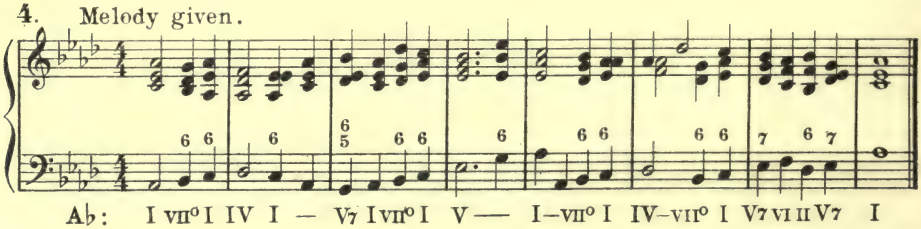
2.



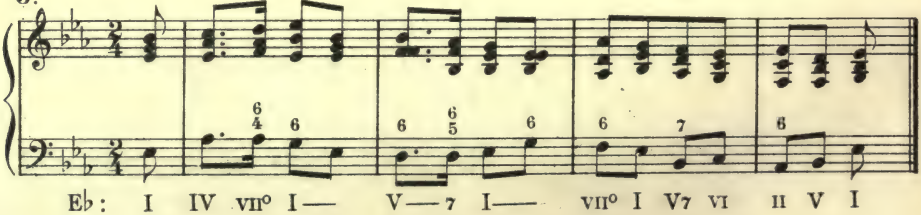
3. Unfigured bass.



4. Melody given.

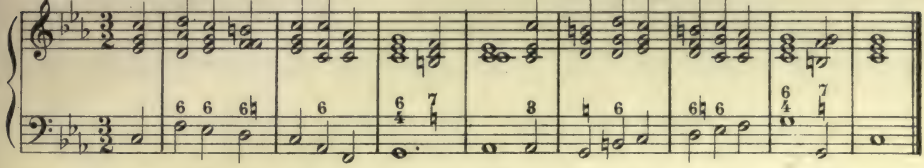


5.



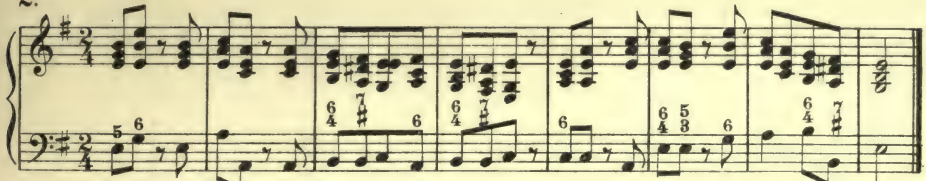
Secondary Triads in Minor, with their Inversions.

1. Figured bass given.



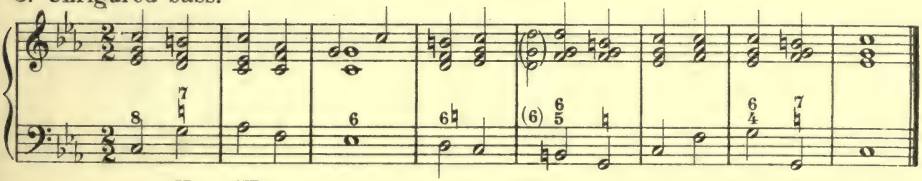
c: I II° I VII I IV— I V7 VI— V — I VII° I IV I V7 I

2.



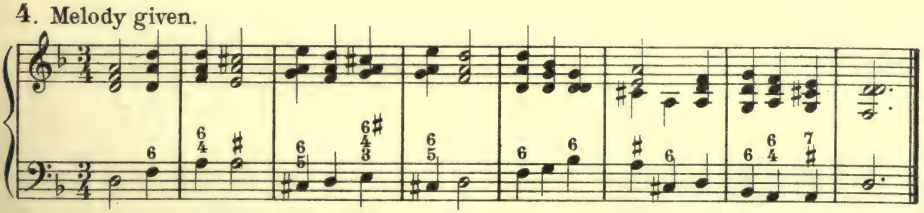
e: I—— IV —— I V7 VI VII° I V7 VI IV IV —I — IV I V7 I

3. Unfigured bass.



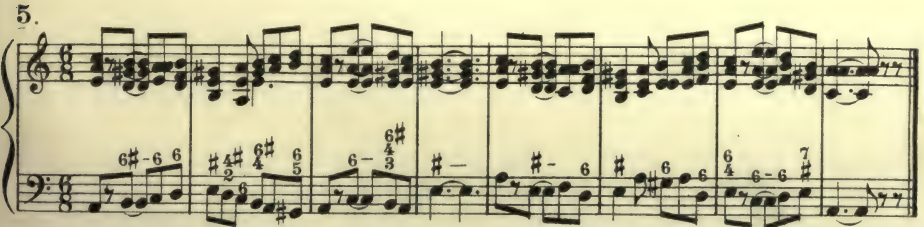
c: I V7 VI IV I—— VII° I (V) V7— I IV I V7 I

4. Melody given.



d: I—— V V7 I V7—— I—— IV— V — I IV I V7 I

5.

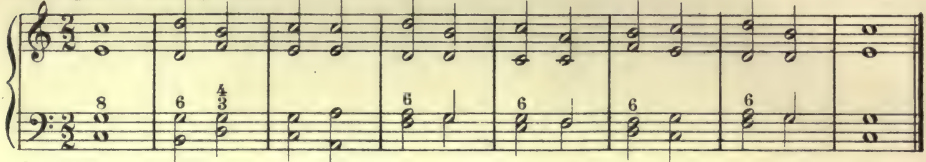


a: I VII° I II° V-7 I V I V7 I—V7 I V – I V7 VII° V I V I II° I—II° V7 I –

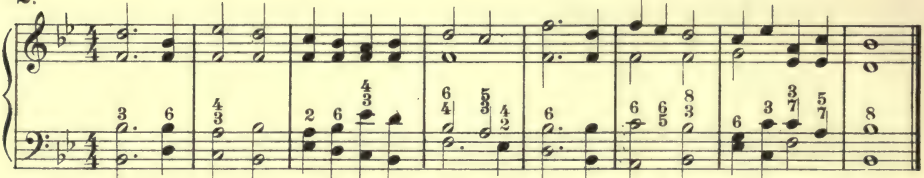
Note: The musical student may now be encouraged to compose little melodies similar to the foregoing, harmonizing them strictly in accordance with the given rules and using only the material thus far required.

EXERCISES TO LESSON XVII, PAGE 65.
Dispersed Harmony (Open Position.)

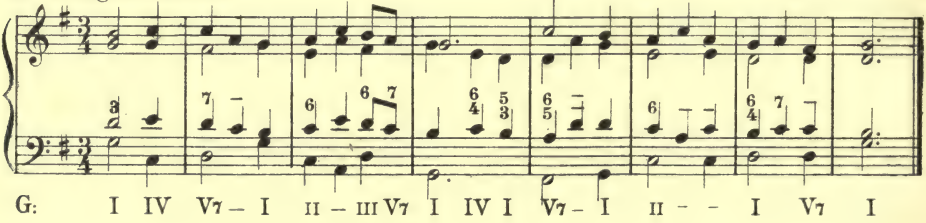
1. Figured bass given.



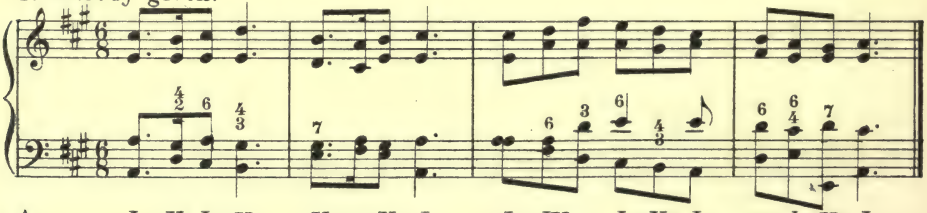
2.



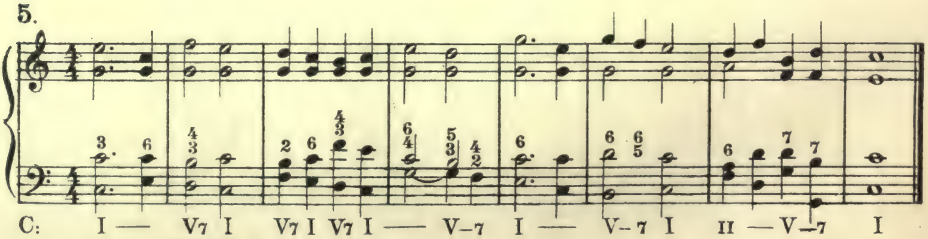
3. Unfigured bass.



4. Melody given.



5.

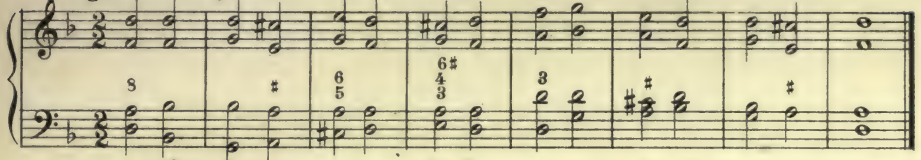


Compare with No 2.

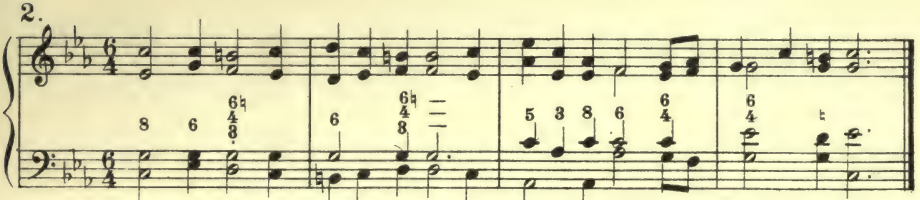
EXERCISES TO LESSON XVIII, PAGE 67.

Dispersed Harmony (Open Position) in Minor.

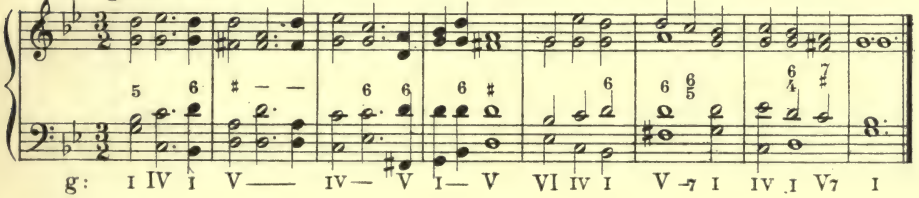
1. Figured bass given.



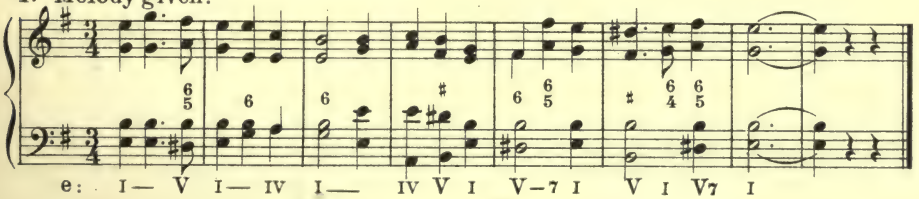
2.



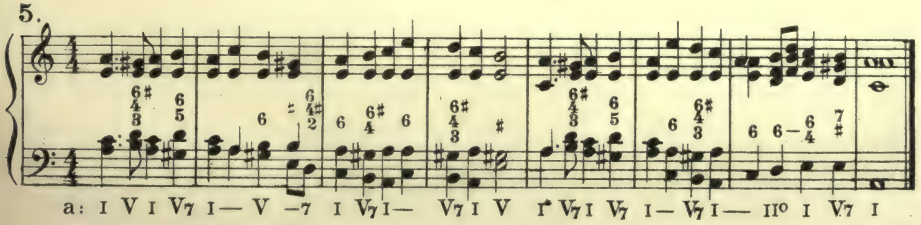
3. Unfigured bass.



4. Melody given.



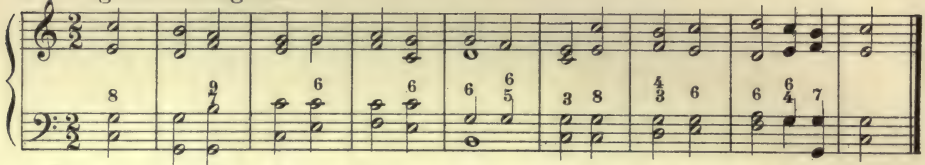
5.



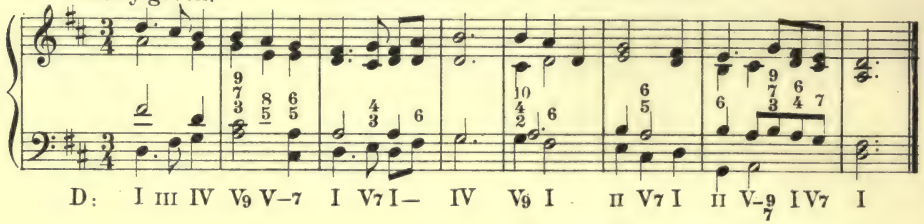
EXERCISES TO LESSON XIX, PAGE 70.

The Dominant Ninth in Major, and its Inversions.

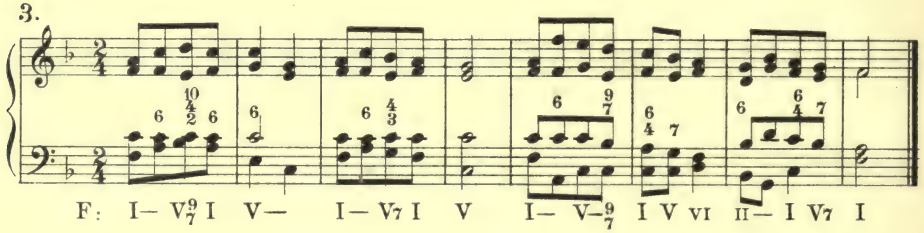
1. Figured bass given.



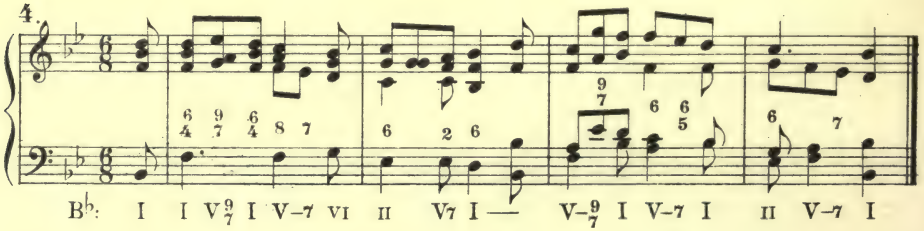
2. Melody given.



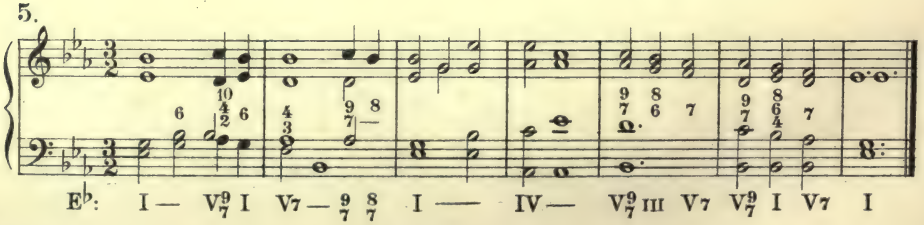
3.



4.



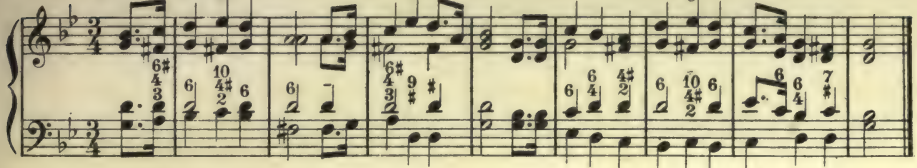
5.



EXERCISES TO LESSON XX, PAGE 73.

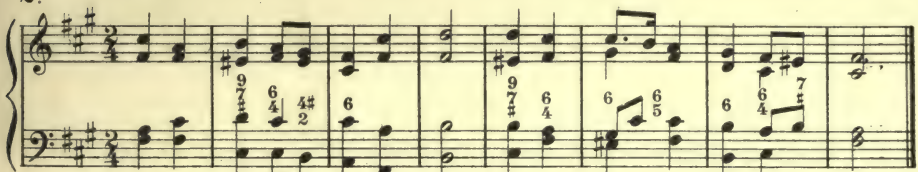
The Dominant Ninth in Minor.

1. Melody given.



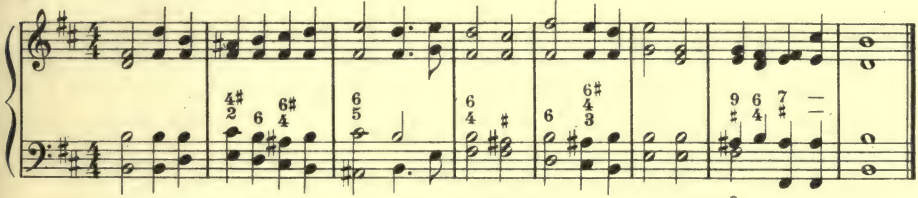
g: I V7 I V9 I V— I V7–9 V I—— IV I V7 I V9 I IV II° I V7 I

2.



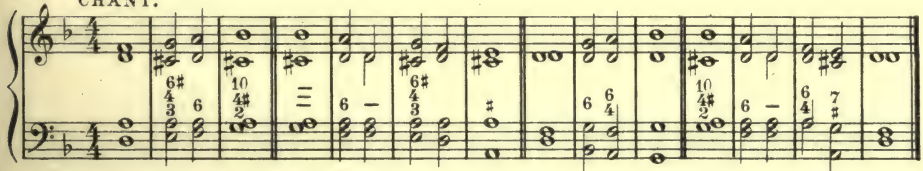
f♯: I — V9 I V7 I — IV V9 I V—7 I II° I V7 I

3.



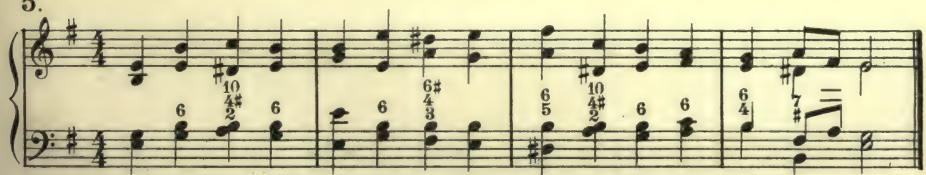
b: I —— V7 I V I V7 I IV I V I V7 I IV — V^9_7 I V7 — I

4. CHANT.



d: I V I V^9_7 —— I — V7 I V I IV I IV V^9_7 I —— V7 I

5.

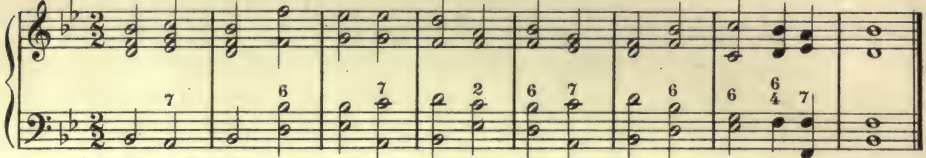


e: I — V^9_7 I —— V7 I V7 V^9_7 I II° I V7 I

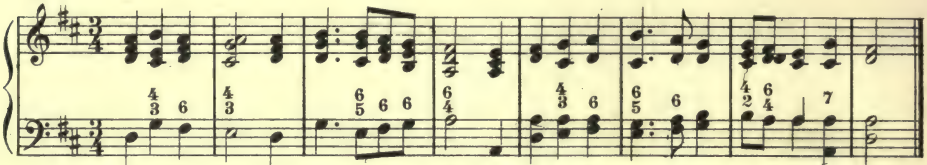
EXERCISES TO LESSON XXI, PAGE 76.

The Chord of the Seventh on the Leading-Tone.

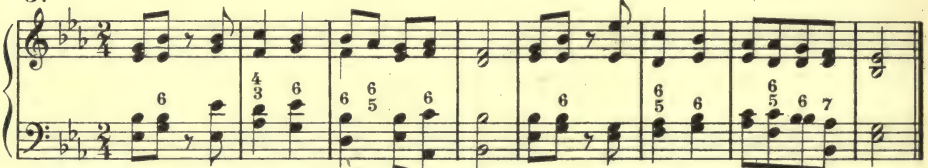
1. Melody given.



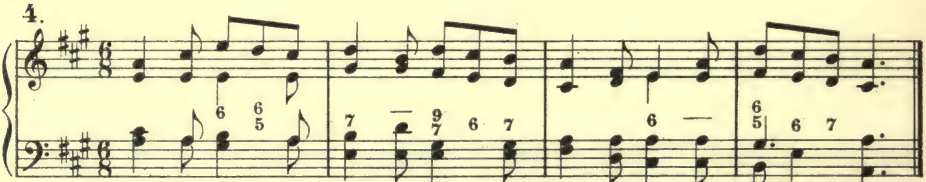
2.



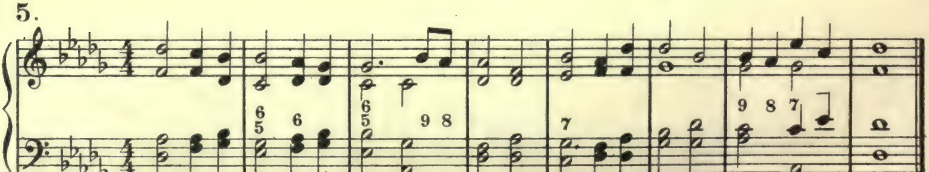
3.



4.

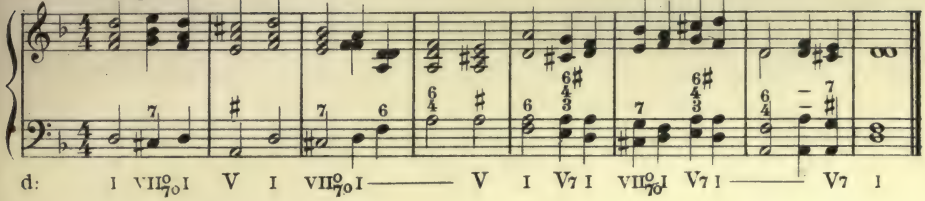


5.

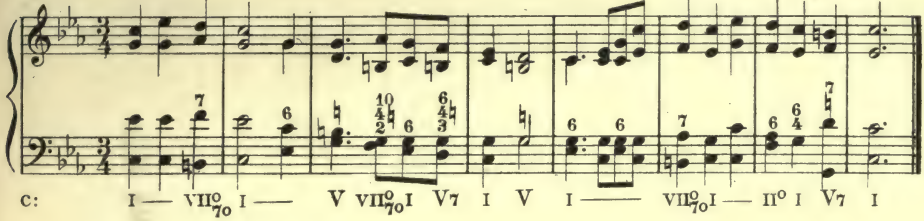


The Chord of the Diminished Seventh.

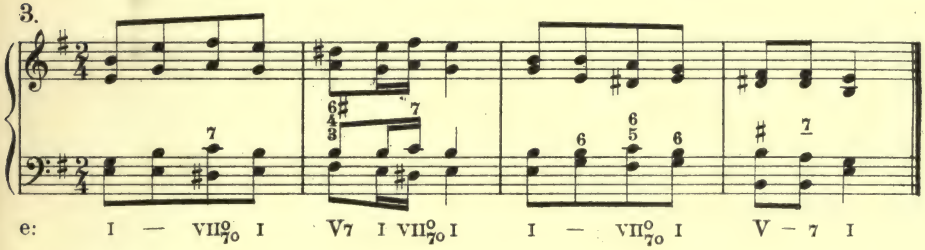
1. Melody given.



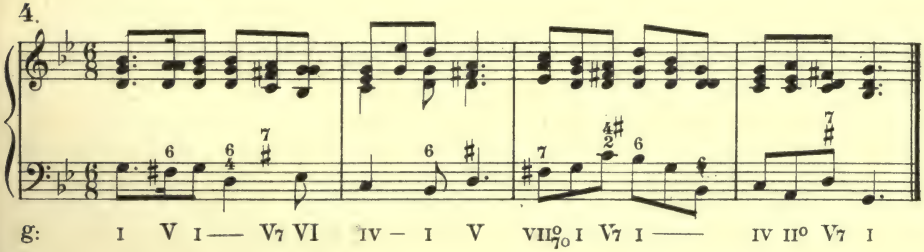
2.



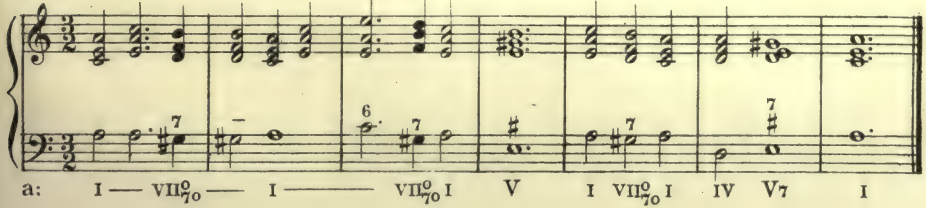
3.



4.

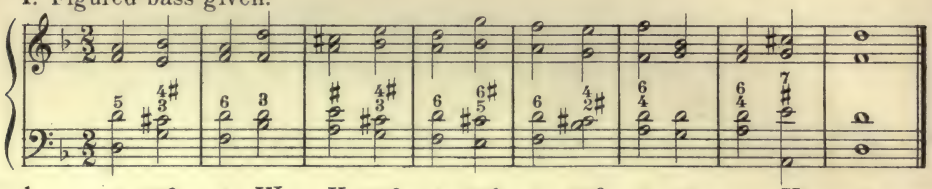


5.



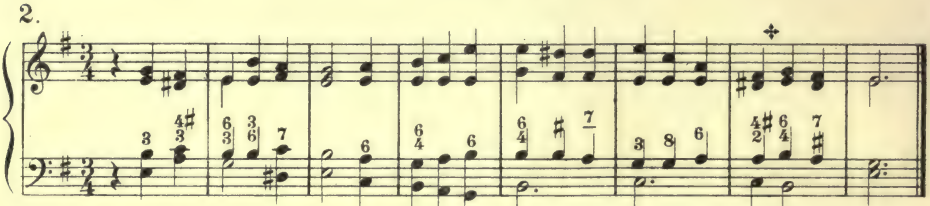
The Inversions of the Diminished Seventh Chord.

1. Figured bass given.



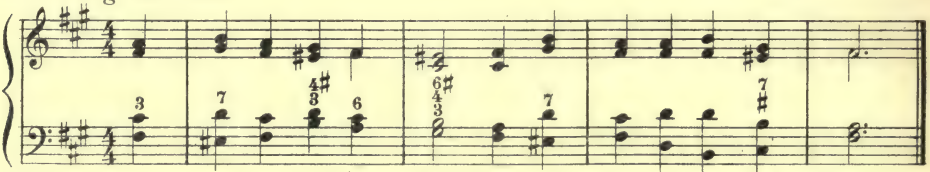
d: I VII°_{7} I VI V VII°_{7} I VII°_{7} I VII°_{7} I IV I V7 I

2.



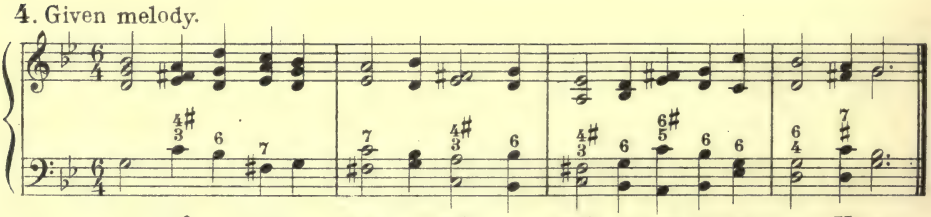
e: I VII°_{7} I – VII°_{7} I IV I IV I —— V – 7 VI – IV VII°_{7} I V7 I

3. Unfigured bass.



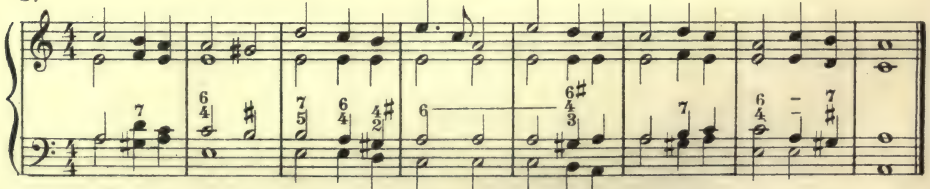
f♯: I VII°_{7} I VII°_{7} I V7 I VII°_{7} I VI IV V7 I

4. Given melody.



g: I VII°_{7} I VII°_{7} I VII°_{7} I VII°_{7} I VII°_{7} I VII°_{7} I IV I V7 I

5.



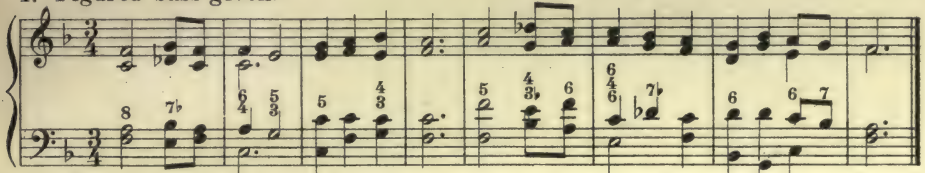
a: I VII°_{7} I I V V7 I V7 ———— V7 I —— VII°_{7} I ——— V7 I

✣ The fifth ascends—See 146 B, page 79.

EXERCISES TO LESSON XXIV, PAGE 82.

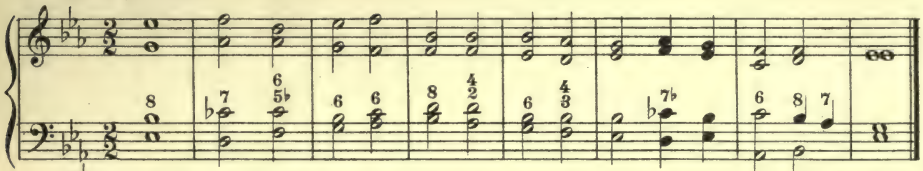
The Chord of the Diminished Seventh *(Continued.)*

1. Figured bass given.



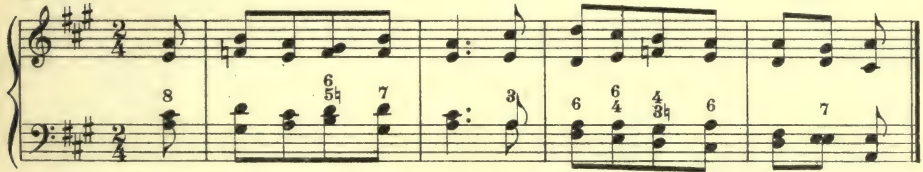
F: I vii°7 I I V — I V7 I — vii°7 I iii vii°7 I ii — V — 7 I

2. Open position.



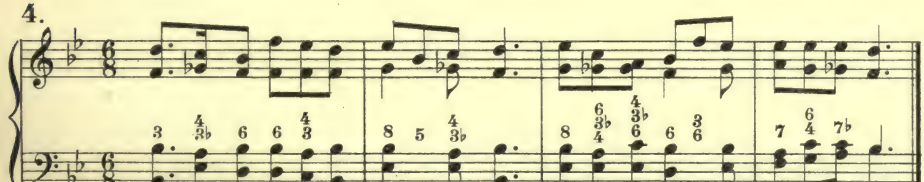
E♭: I vii°7o — I ii V — 7 I V7 I vii°7o I ii V — 7 I

3.



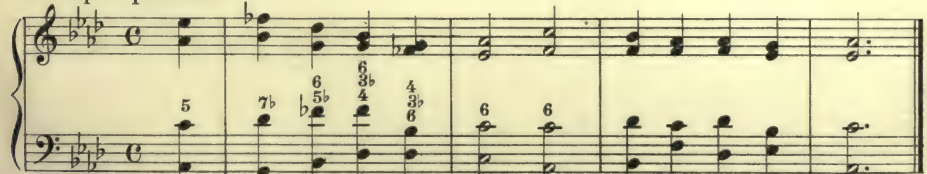
A: I vii°7o I vii°7o — I — IV I vii°7o I IV V7 I

4.



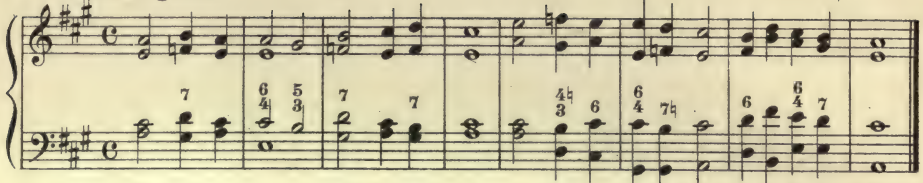
B♭: I vii°7o I — V7 I IV — vii°7o I IV vii°7o — I — IV V7 ii vii°7o I

5. Open position.



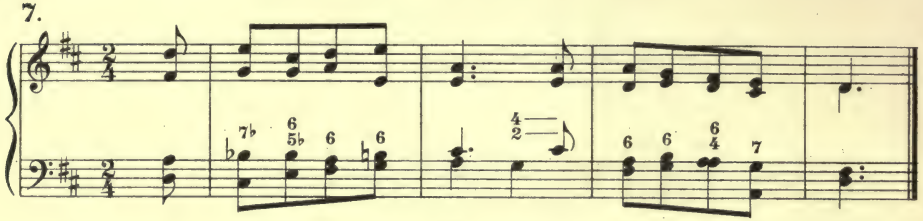
A♭: I vii°7o — I vi ii vi VI V I

6. Melody given.



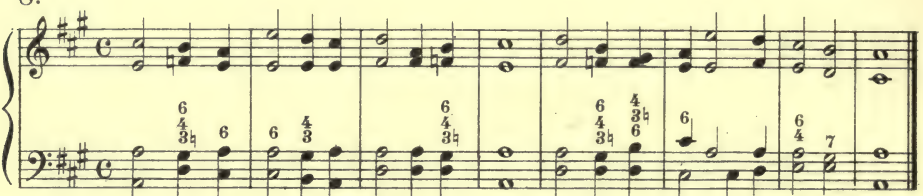
A: I vii°7o I — V vii°7o I vii°7o I — vii°7o I iii vii°7 I ii — I V7 I

7.



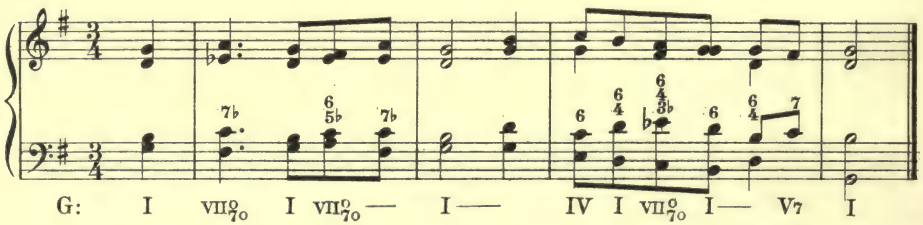
D: I vii°7o — I ii V –7 — I ii I V7 I

8.



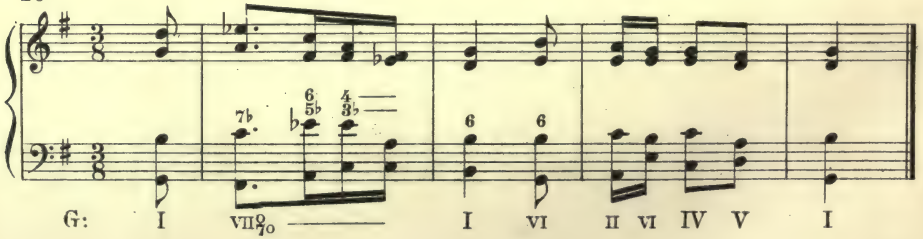
A: I vii°7o I — V7 I IV — vii°7o I IV vii°7o — I — IV I V7 I

9.



G: I vii°7o I vii°7o — I — IV I vii°7o I — V7 I

10.

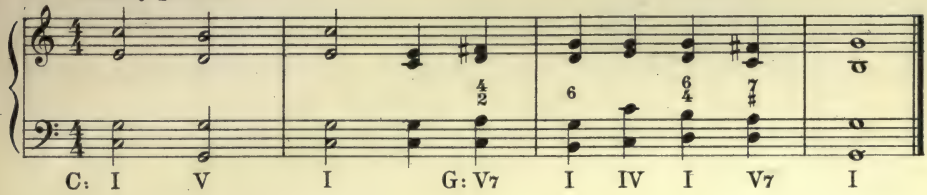


G: I vii°7o — I vi ii vi IV V I

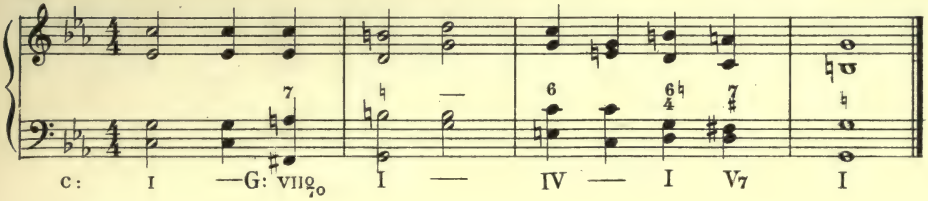
EXERCISES TO LESSON XXV, PAGE 88.

The Modulation to the Dominant.

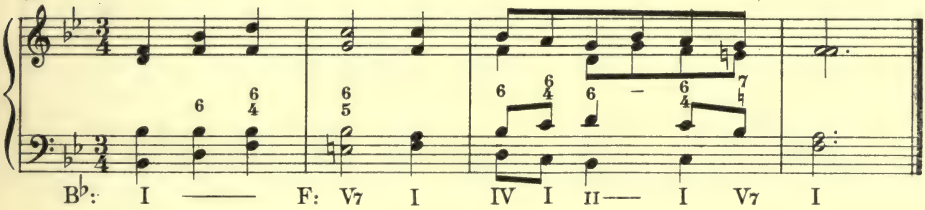
1. Melody given.



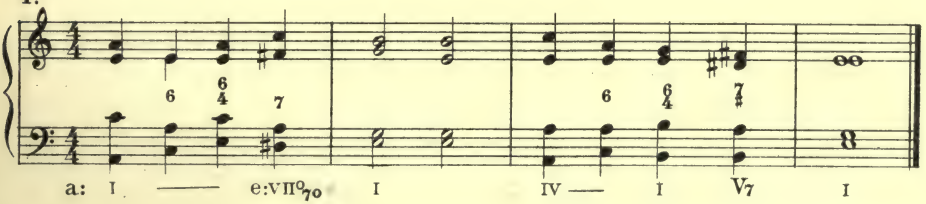
2.



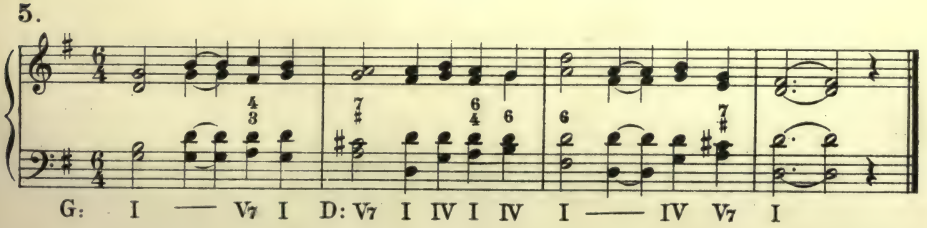
3.



4.



5.

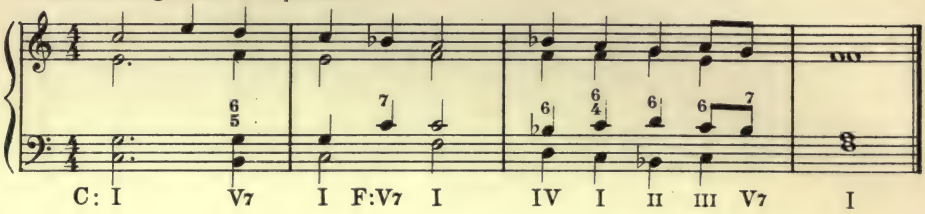


EXERCISES TO LESSON XXVI, PAGE 92.

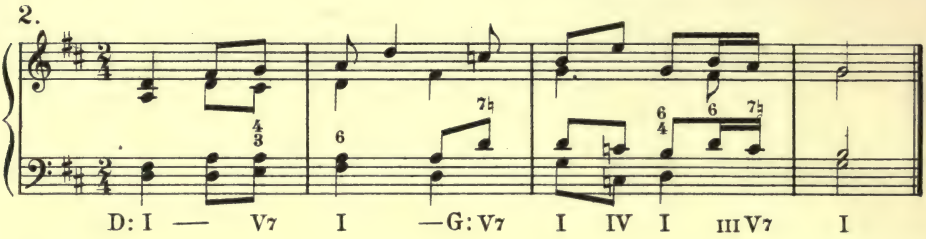
The Modulation to the Subdominant.

Soprano given.

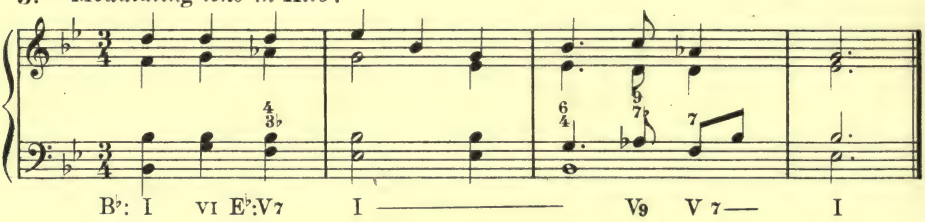
1. *Modulating tone in Soprano.*



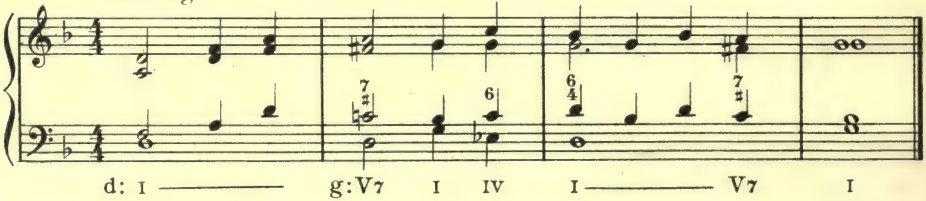
2.



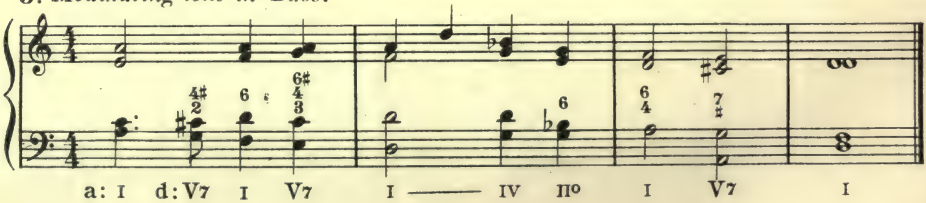
3. *Modulating tone in Alto.*



4. *Modulating tone in Tenor.*



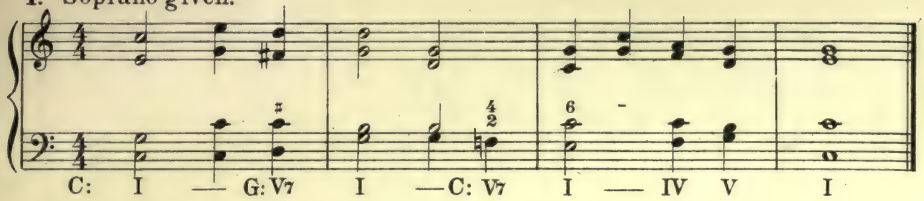
5. *Modulating tone in Bass.*



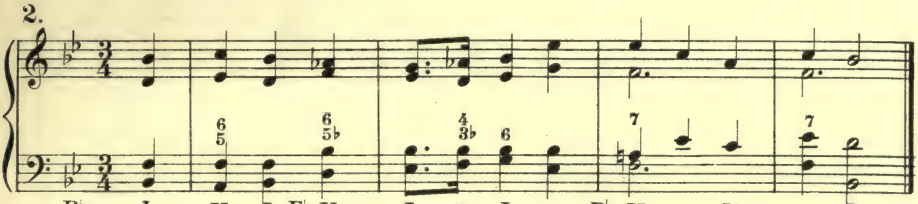
EXERCISES TO LESSON XXVII, PAGE 93.

Modulation between the Tonic, Dominant and Subdominant Chords.

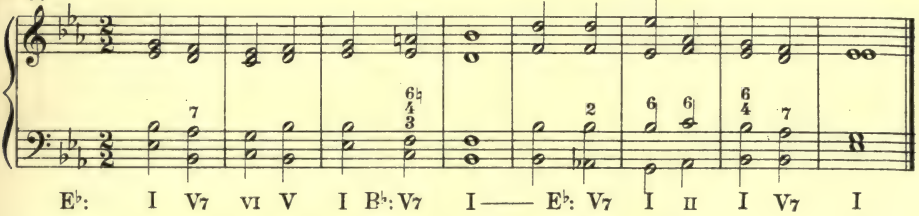
1. Soprano given.



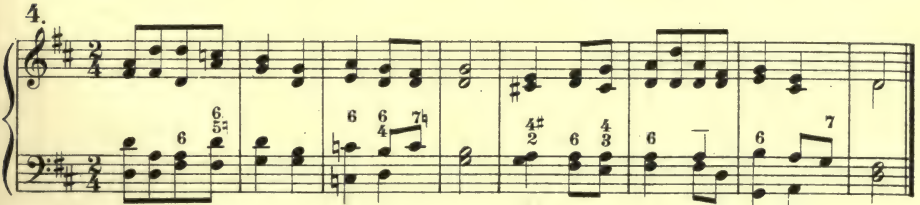
2.



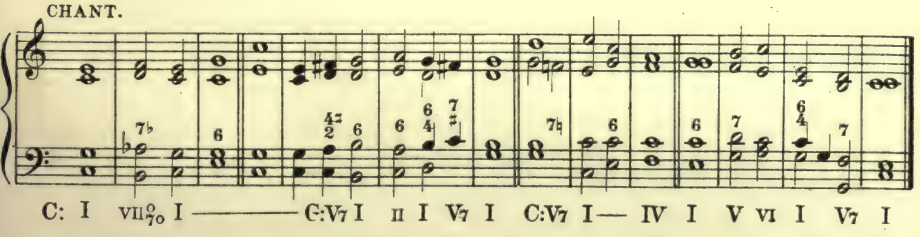
3.



4.



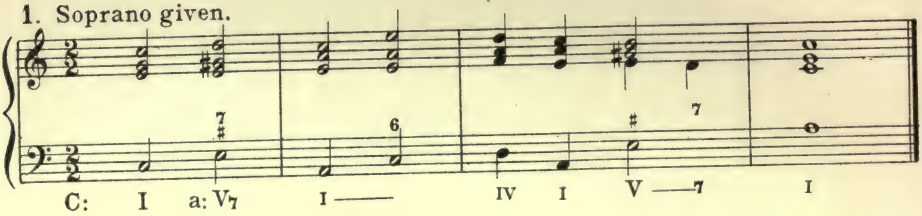
CHANT.



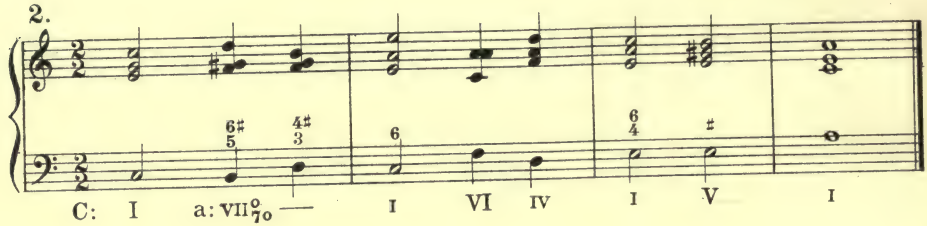
EXERCISES TO LESSON XXVIII, PAGE 97.

Modulation from a Major Key to its Parallel Minor.

1. Soprano given.



2.



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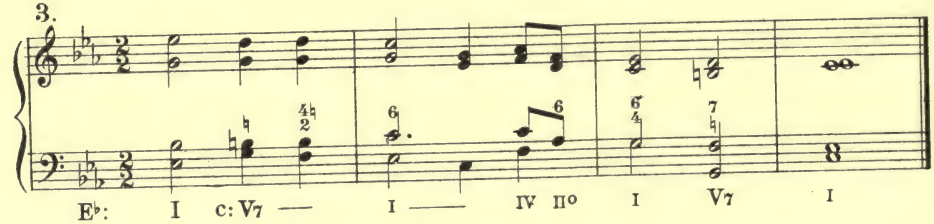
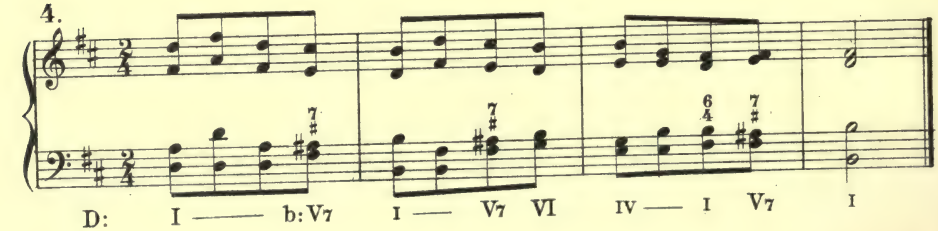
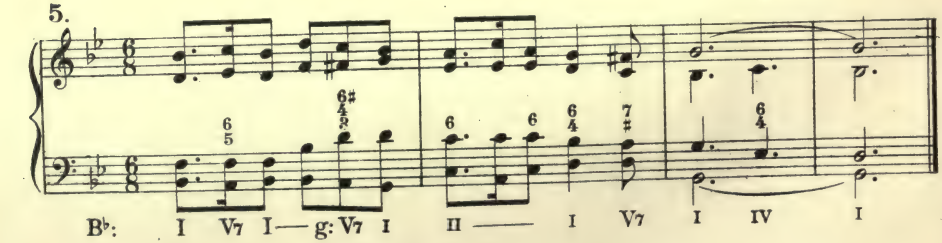


4.



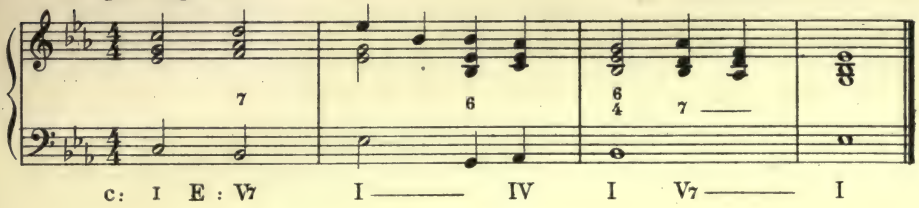
5.



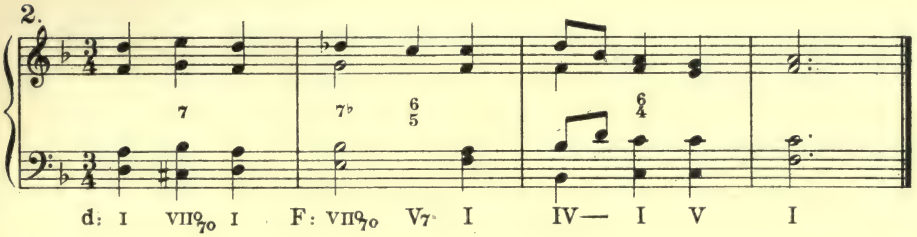
EXERCISES TO LESSON XXIX, PAGE 100.

Modulation from a Minor Key to its Parallel Major.

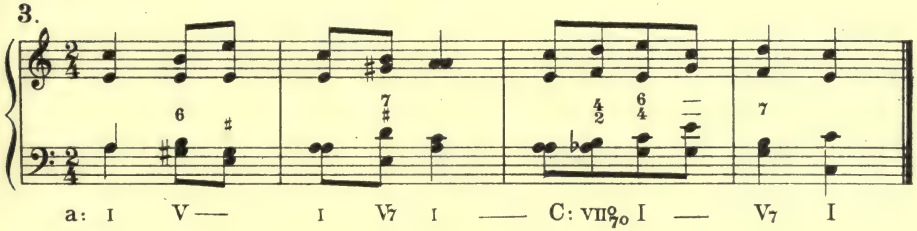
1. Soprano given.



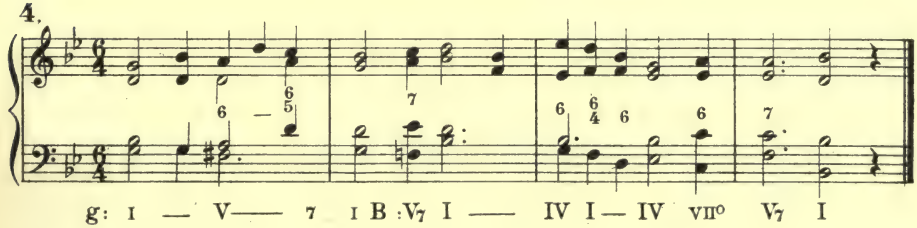
2.



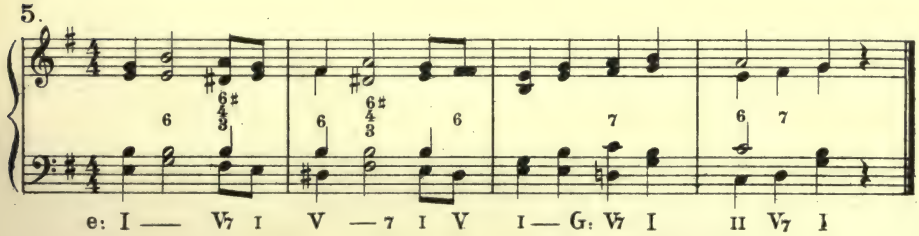
3.



4.



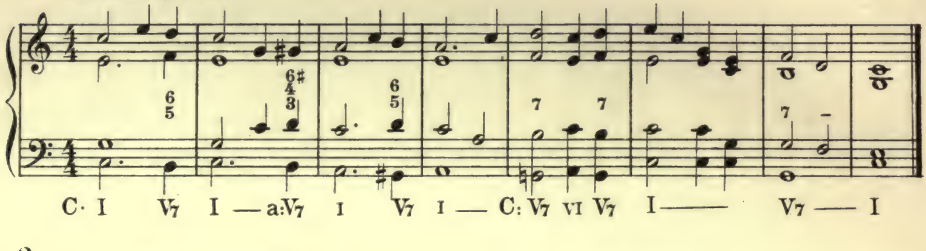
5.



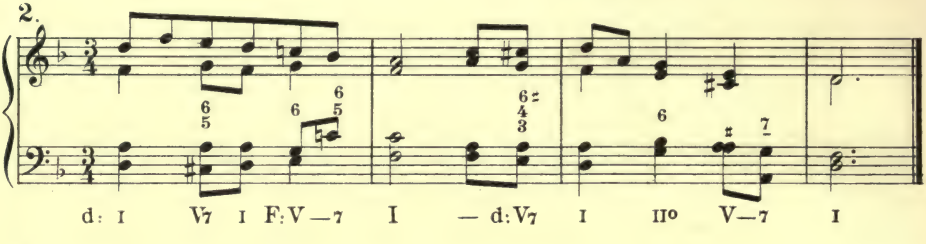
EXERCISES TO LESSON XXX, PAGE 101.

Practical Modulations resulting from the preceding Lessons.

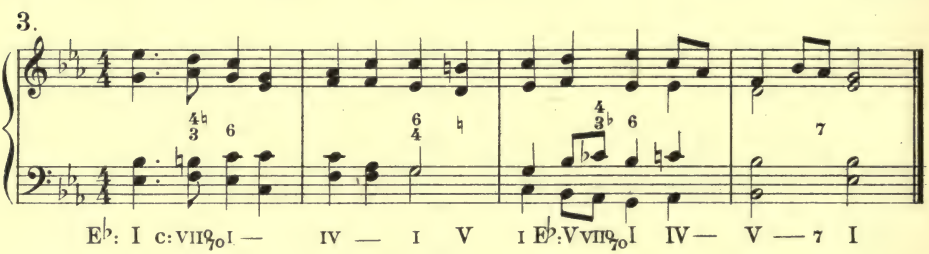
1. Soprano given.



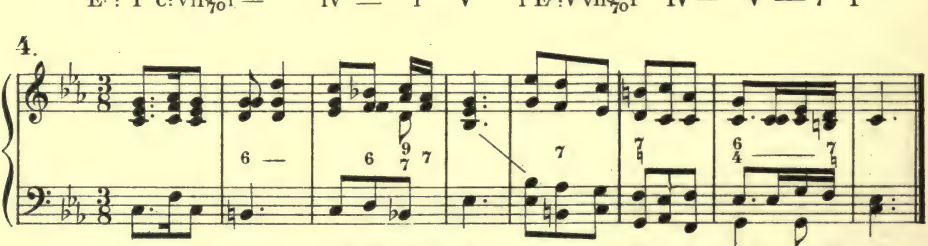
2.



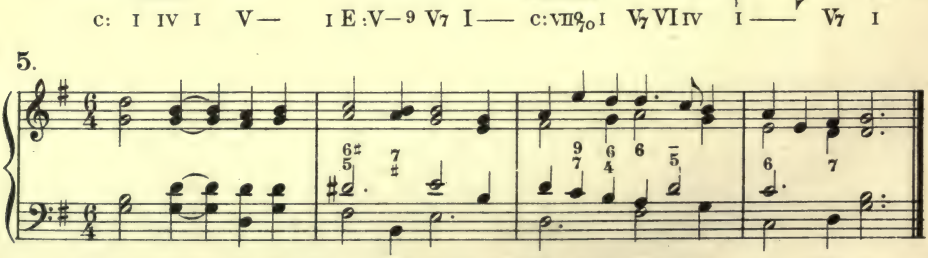
3.



4.



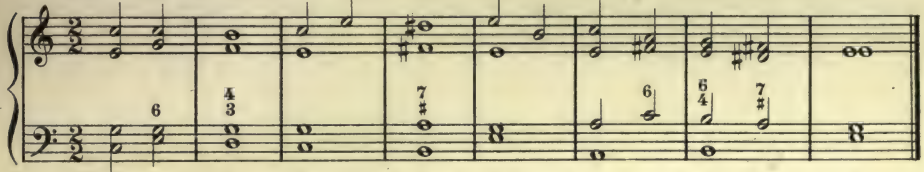
5.



EXERCISES TO LESSON XXXI, PAGE 105.

Modulation from a Major Key to the Parallel Minor of its Dominant:

1. Soprano given.



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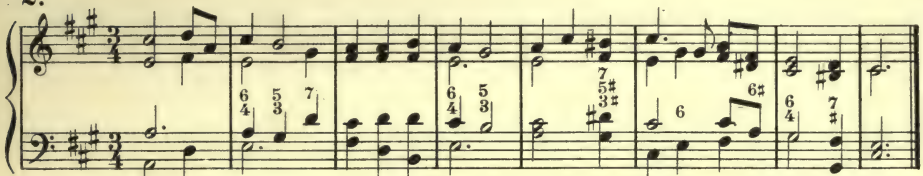
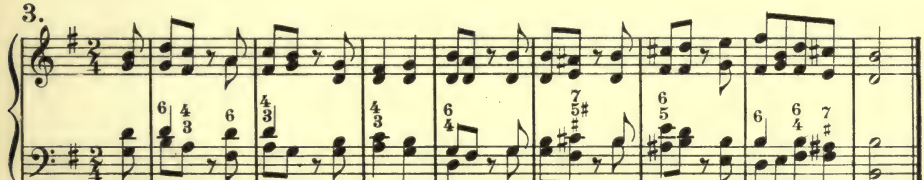
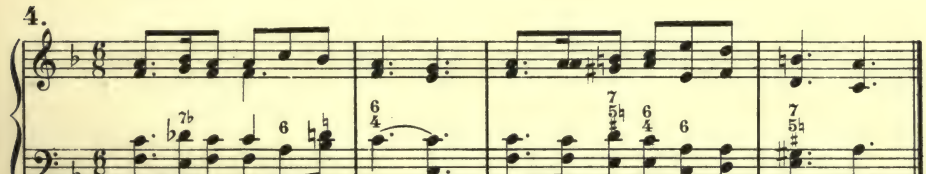


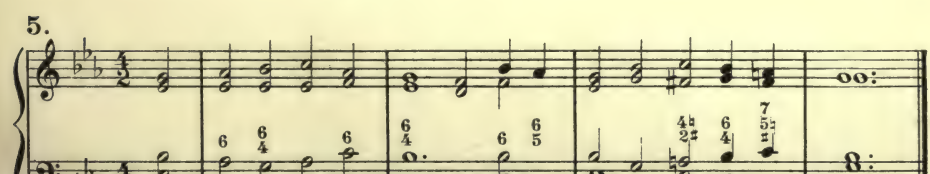
3.



4.



5.

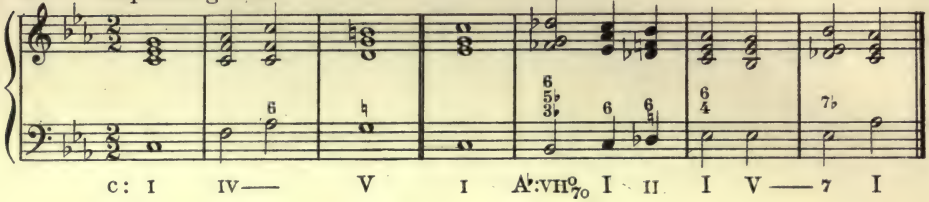


EXERCISES TO LESSON XXXII, PAGE 108.

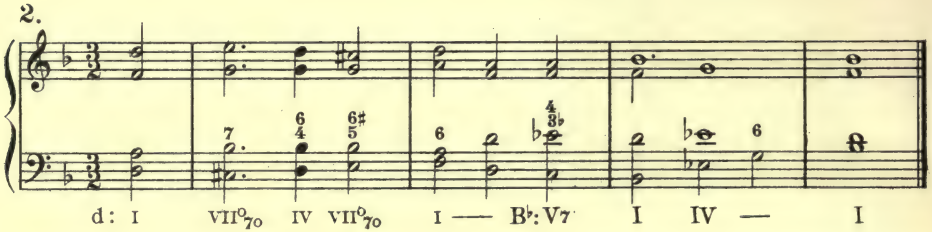
Modulation from a Minor Key to the Subdominant of its Parallel Major.

CHANT.

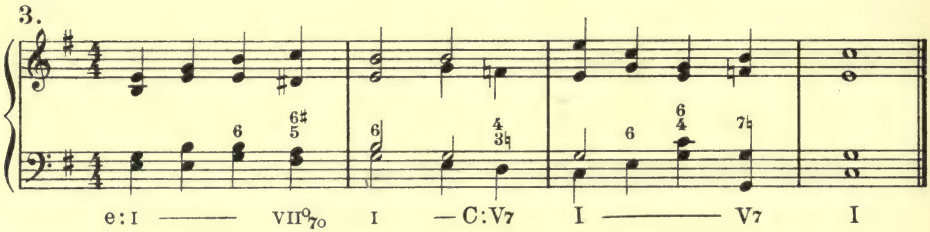
1. Soprano given.



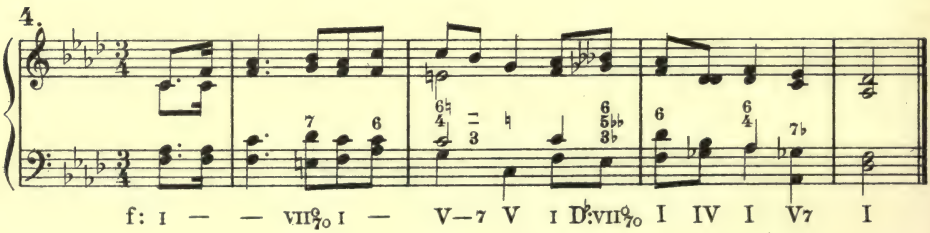
2.



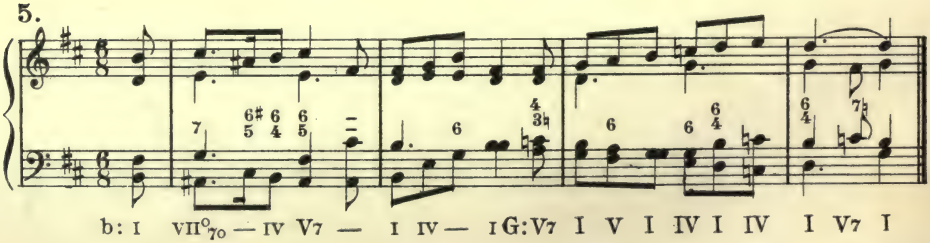
3.



4.

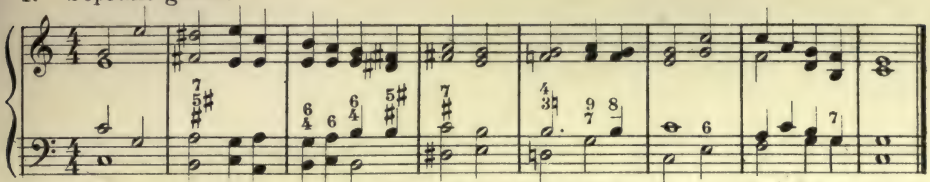


5.



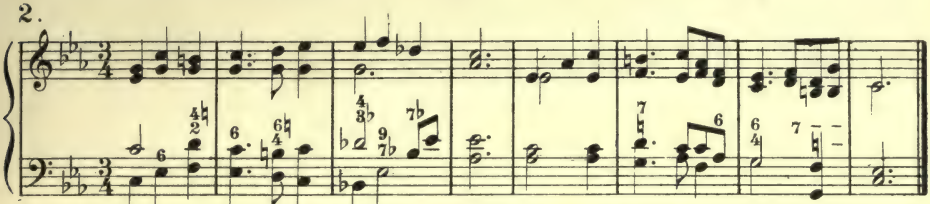
Modulation from a Minor Key to the Subdominant of its Parallel Major. *(Continued.)*

1. Soprano given.



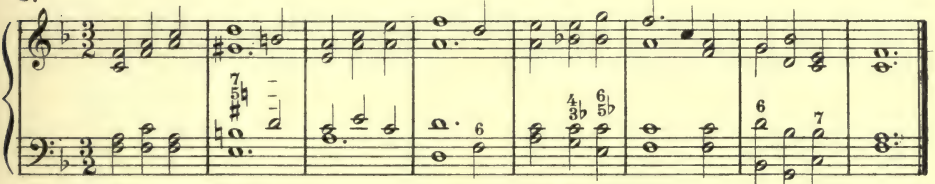
C: I — e: V7 VI IV I IV I V VII°7o I C: V7 V9 V7 I — IV—V-7 I

2.



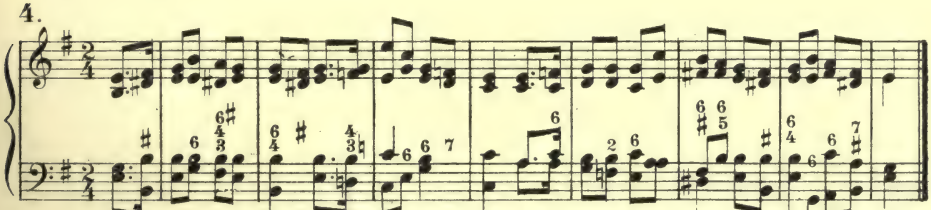
c: I — V7 I V I A♭:V7 V9 7 — I — c: V7 VI IV II° I V7 — I

3.



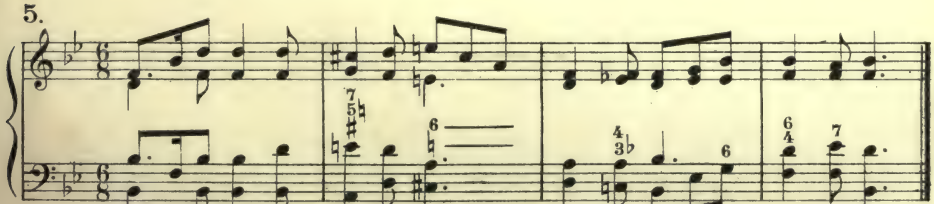
F: I — a. V7 — I — IV — I F: V7 — I — II — V7 I

4.



e: I V I — V7 I — VI C: V7 I — III V7 I VI IV V-7 I VI e: V-7 I V I — II° V7 I

5.

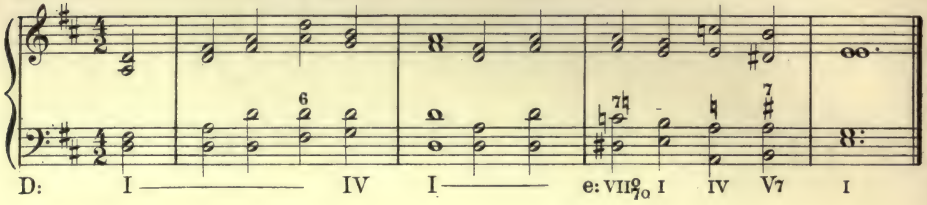


B♭: I — d: V7 I V — I B♭: V7 I IV — I V7 I

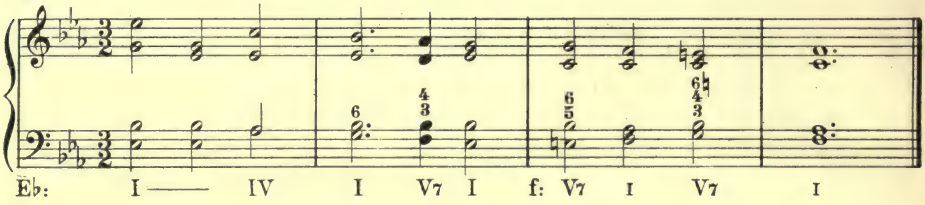
EXERCISES TO LESSON XXXIV, PAGE 112.

Modulation from a Major Key to the Parallel Minor of its Subdominant.

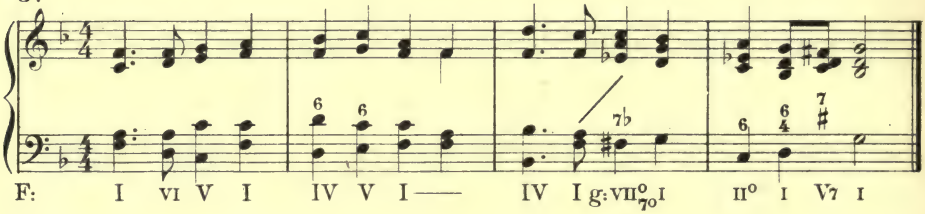
1.



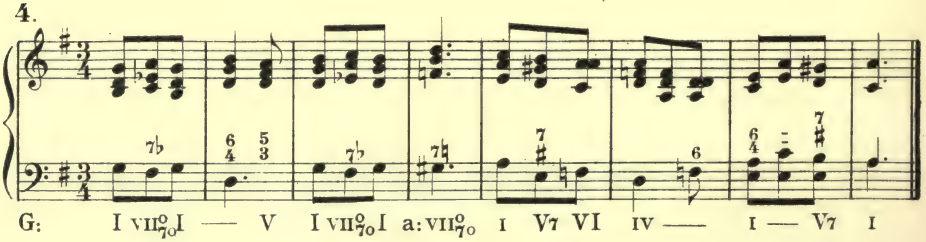
2.



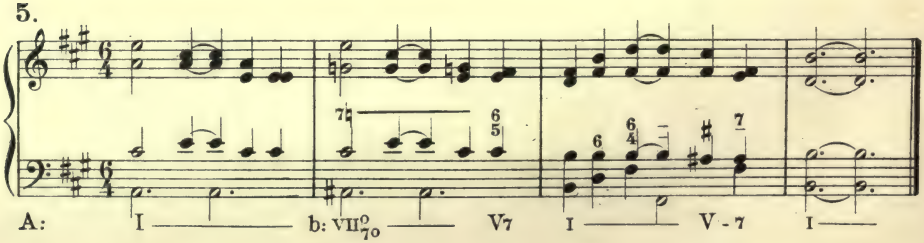
3.



4.



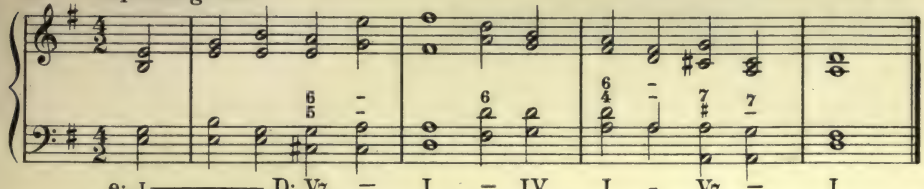
5.



EXERCISES TO LESSON XXXV, PAGE 115.

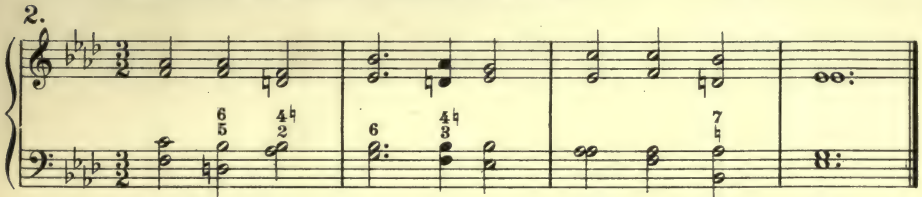
Modulation from a Minor Key to the Dominant of its Parallel Major.

1. Soprano given.



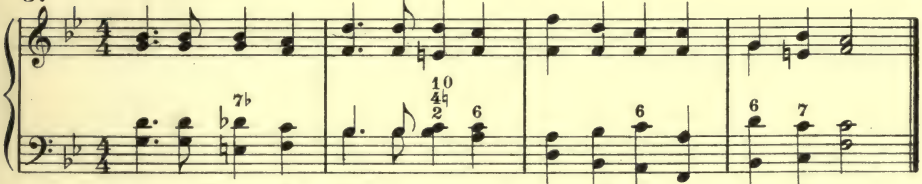
This exercise may precede or succeed No 1, page 34.

2.

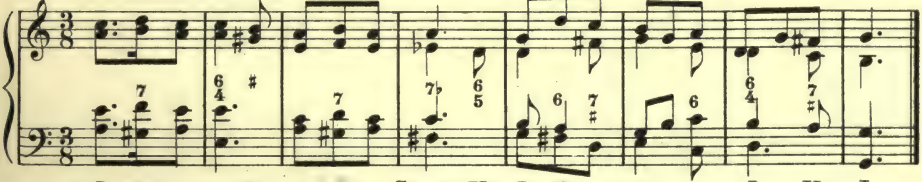


This exercise may precede or succeed No 2, page 34.

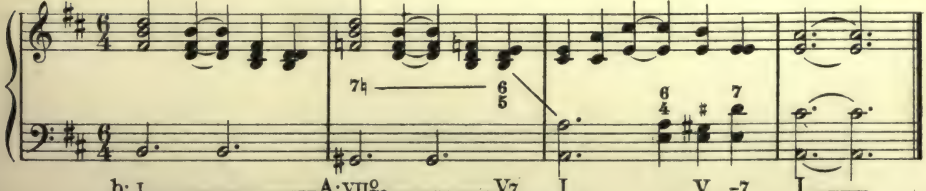
3.



4.



5.

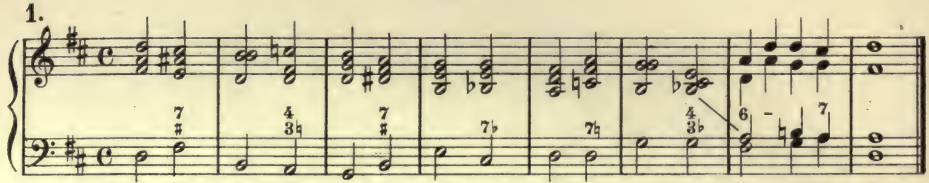


This exercise may precede or succeed No 5, page 34.

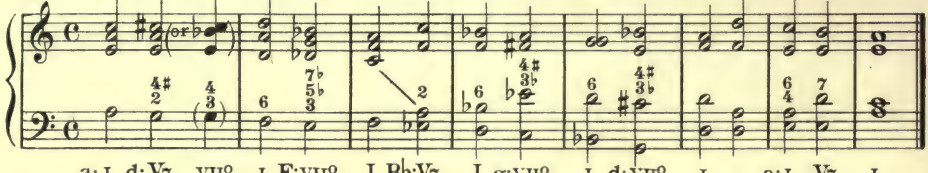
EXERCISES TO LESSON XXXVI, PAGE 117.

Combination of the preceding Modulations.

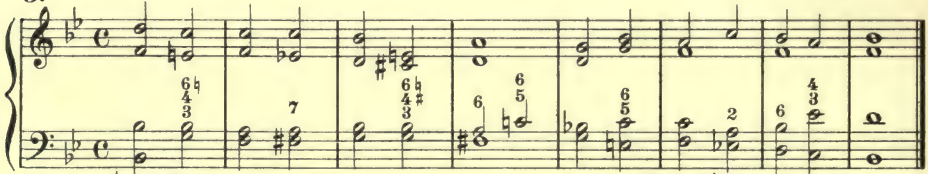
1.



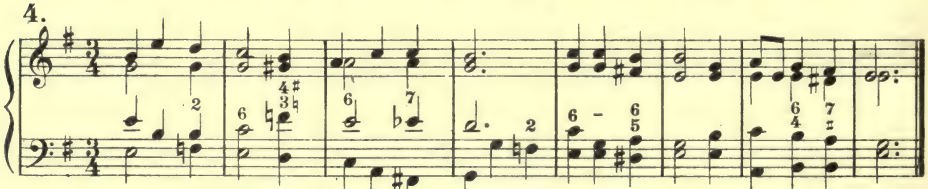
2.



3.



4.



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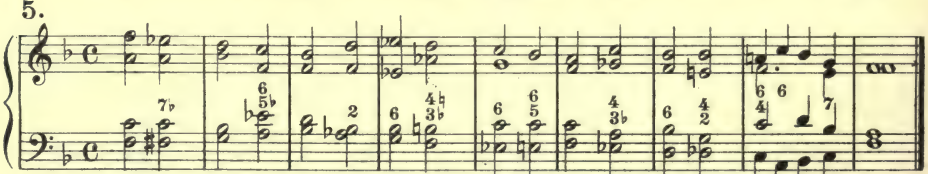

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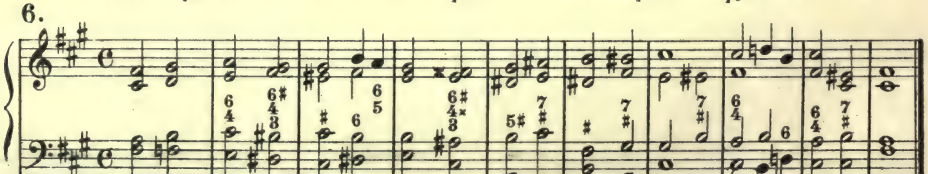
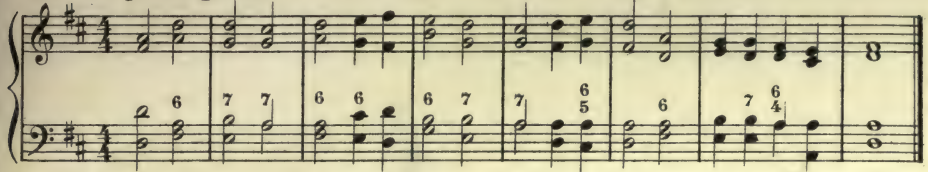


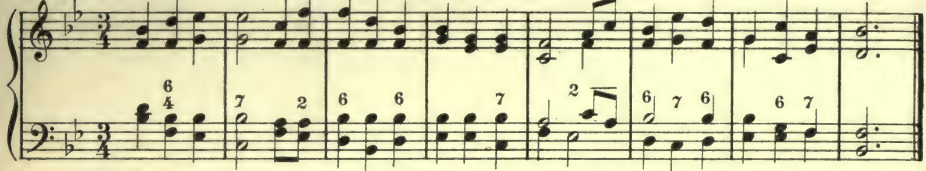
EXERCISES TO LESSON XXXVII, PAGE 121.

The Supertonic Seventh Chord, in Major and Minor.

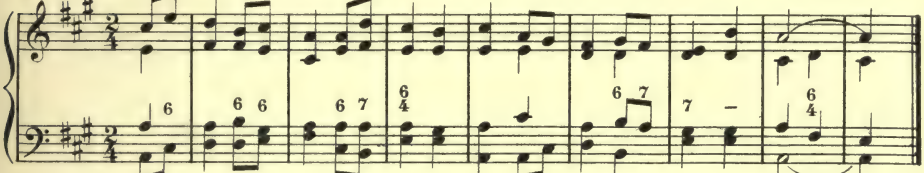
1. Soprano given.



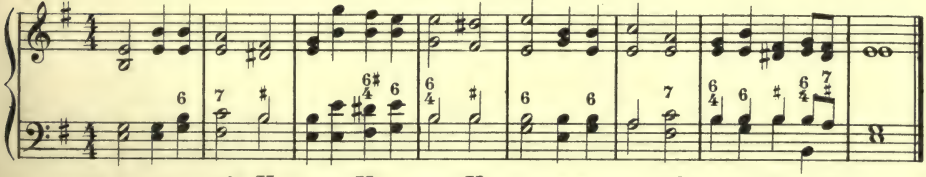
2.



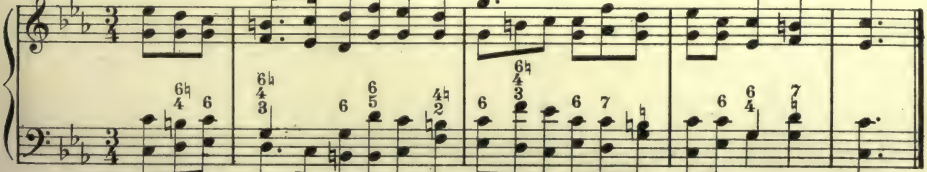
3.



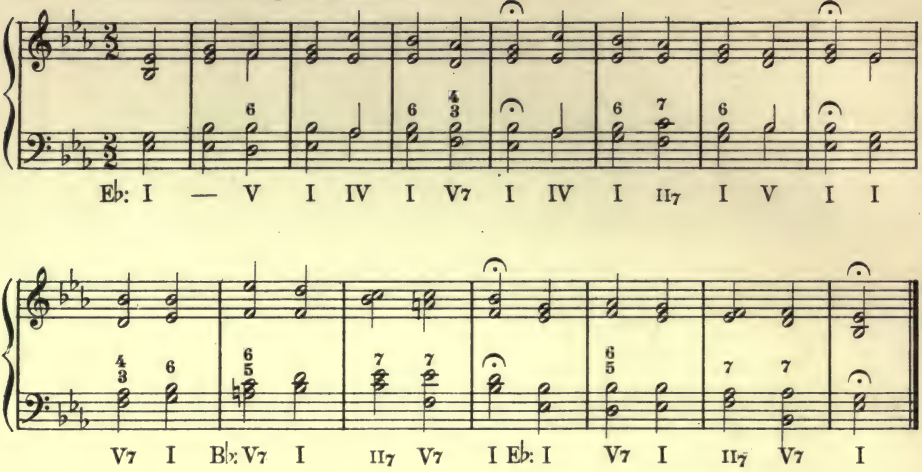
4.



5.



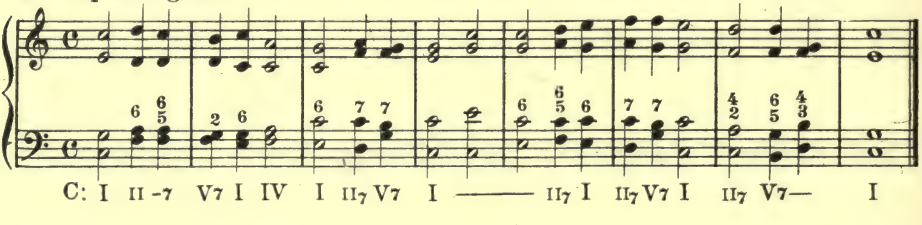
6. Choral. Involving Modulation.



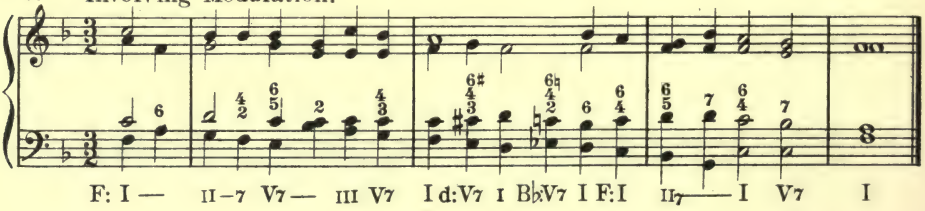
EXERCISES TO LESSON XXXVIII, PAGE 122.

Inversions of the Supertonic Seventh Chord.

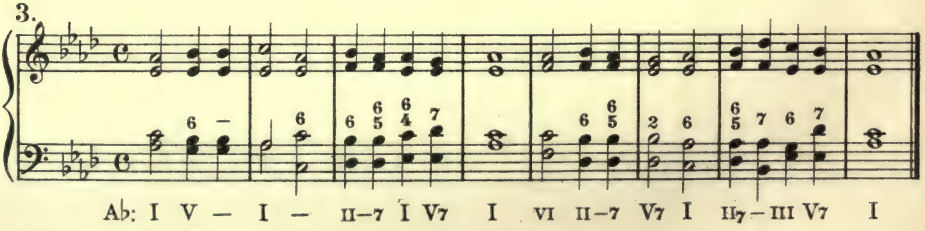
1. Soprano given.



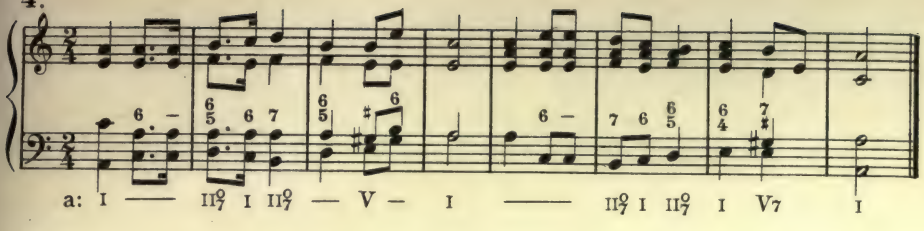
2. Involving Modulation.



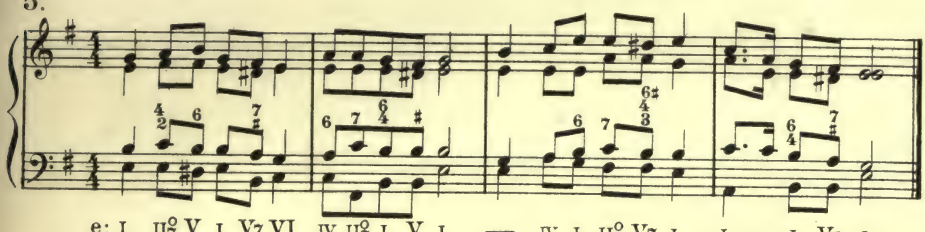
3.



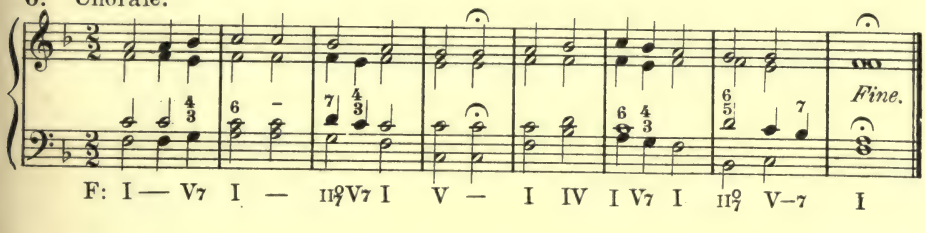
4.

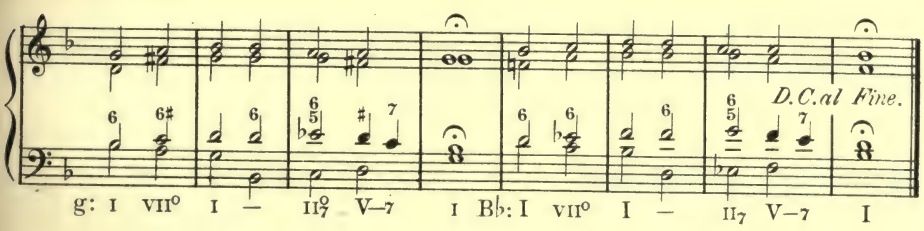


5.



6. Chorale.

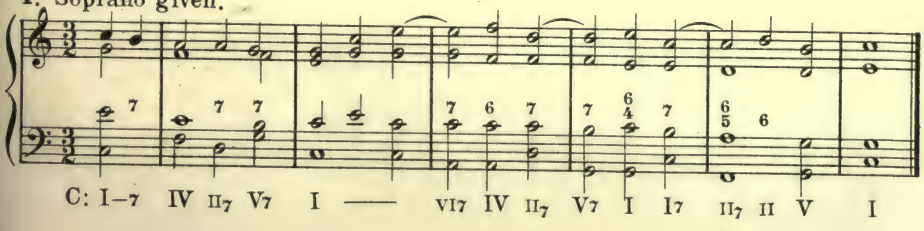




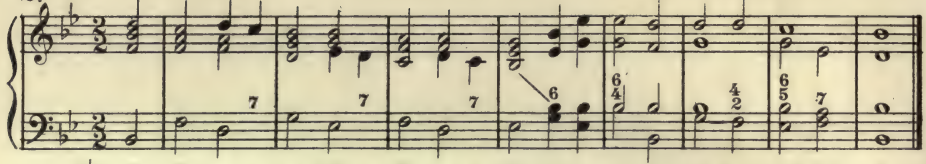
EXERCISES TO LESSON XXXIX, PAGE 125.

Secondary Seventh Chords of the Tonic, Mediant, Subdominant, and Submediant, in Major.

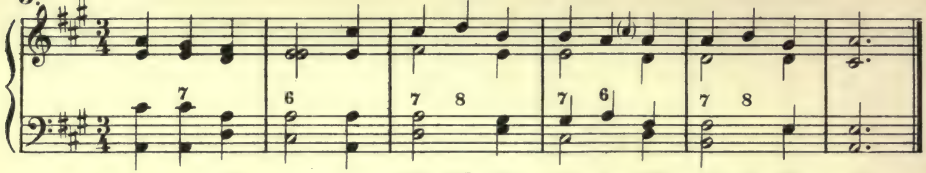
1. Soprano given.



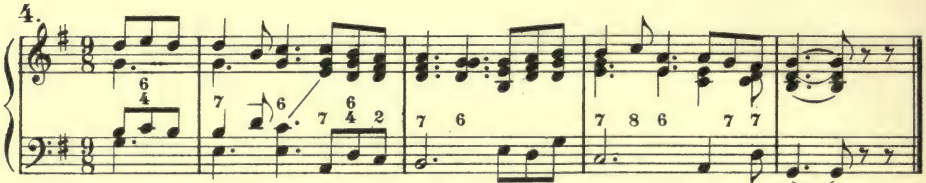
2.



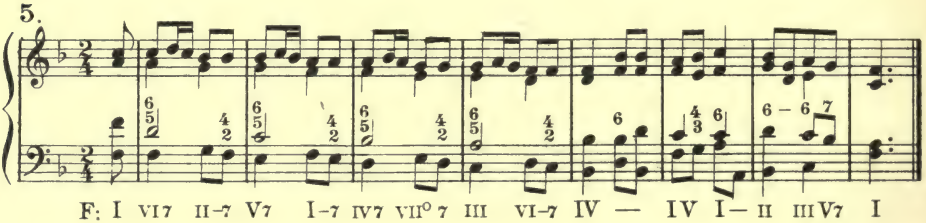
3.



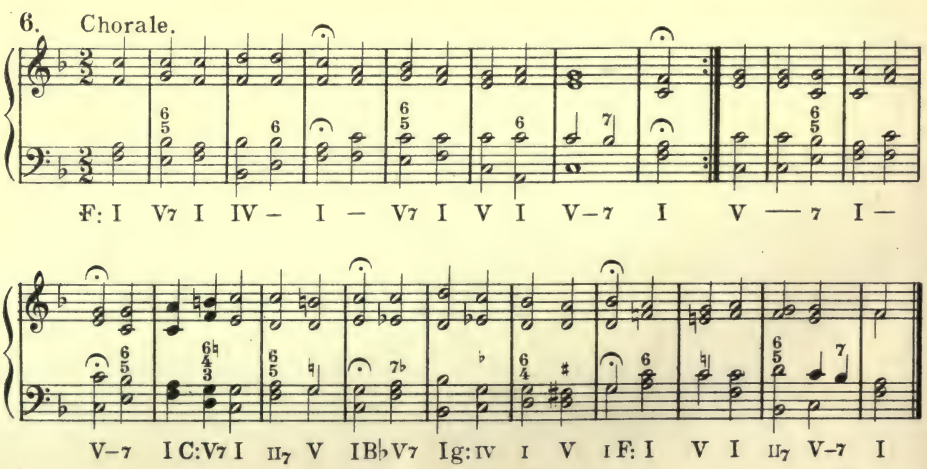
4.



5.



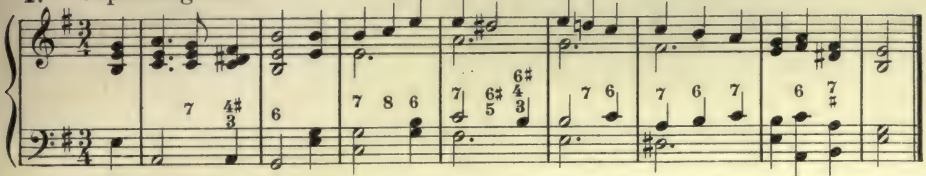
6. Chorale.



EXERCISES TO LESSON XL, PAGE 127.

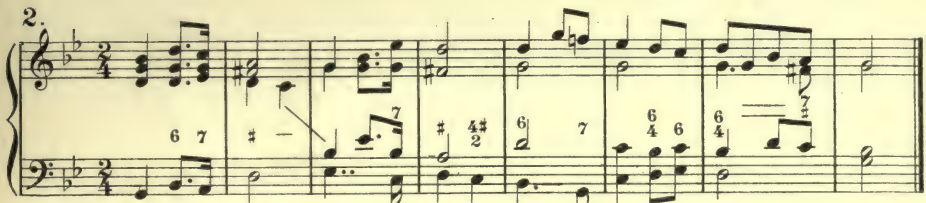
Secondary Seventh Chords, in Minor.

1. Soprano given.



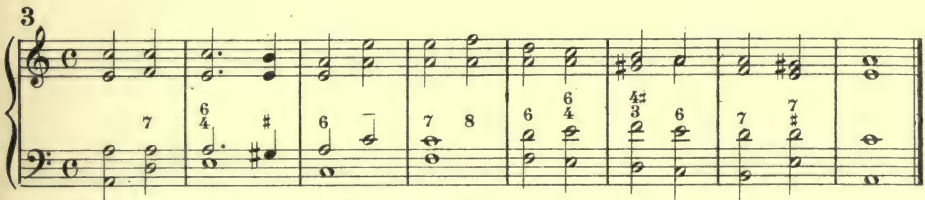
e: I IV–7 VII°7o I — VI7 VI I II°7 VII°7o V7 I-7 VI VII°7o V VII°7o I II° V7 I

2.



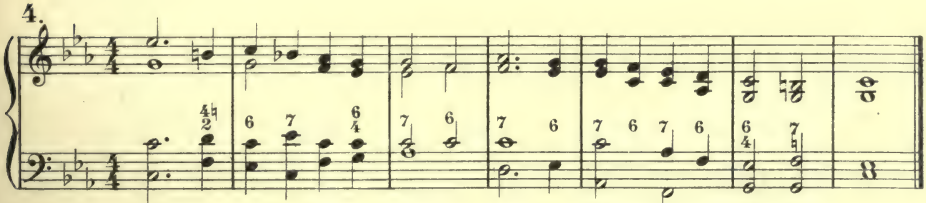
g: I — II°7 V–7 VI — IV7 V – 7 I — 7 IV I IV I — V7 I

3



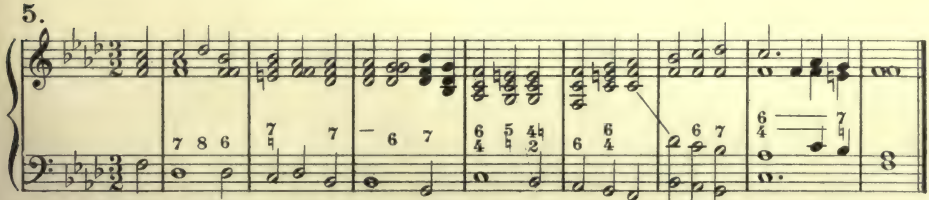
a: I IV7 I V I — VI7 VI IV I VII°7o I II°7 V7 I

4.



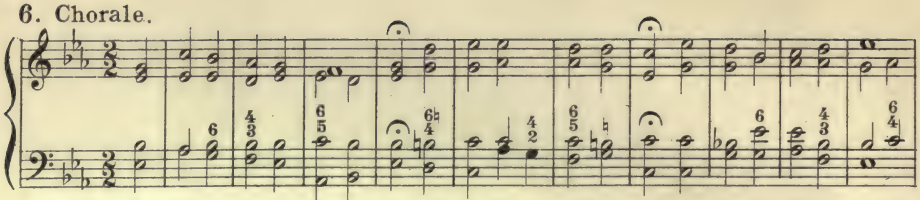
c: I V7 I – 7 IV I VI7 IV II°7 I VI7 IV – 7 II° I V7 I

5.

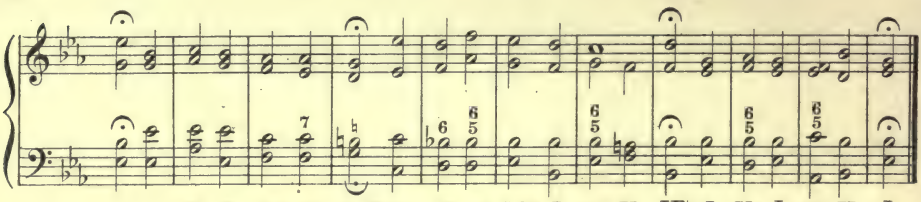


f: I VI7 VI IV V7 VI IV7 – II° II°7 II° I V – 7 I V I IV I II°7 I — V7 I

6. Chorale.



E♭: I IV I V7 I II7 V I c: V I VI–7 II°7 V I E♭: VI III I IV V7 I IV

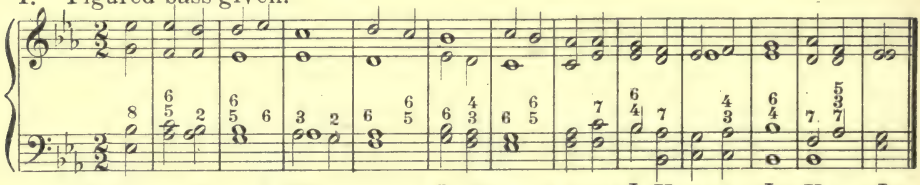


I — IV I II c: IV7 V E♭: VI V—7 I B♭: I II7 V I E♭: I V7 I II7 V I
B♭: I–7♭ IV

EXERCISES TO LESSON XLI, PAGE 129.

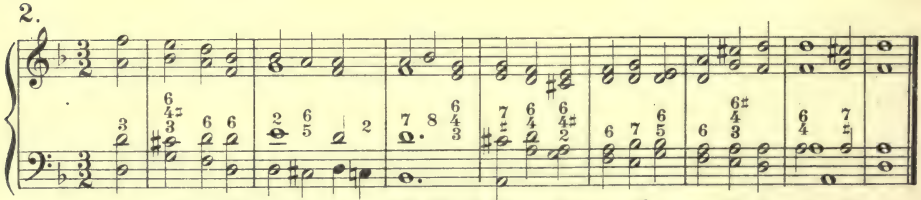
Inversions of the Secondary Seventh Chords, in Major and Minor.

1. Figured bass given.



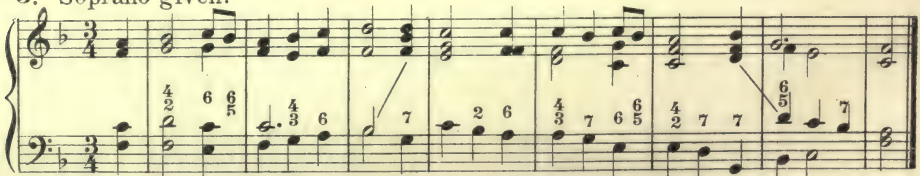
E♭: I II7 V7 I7 I IV—7 VII°–7 I V7 VI—7 II—7 I V7 VI II7 I V7 — I

2.



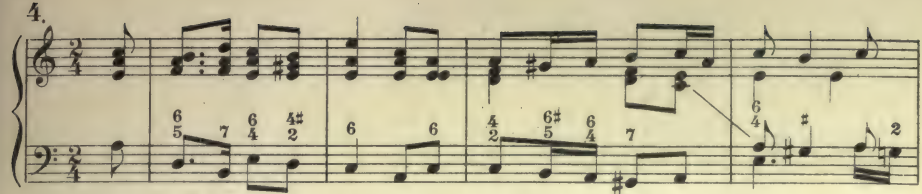
d: I VII°7o I VI II°7 V7 I—7 VI7 VII°7 V7 I V7 I II°7 — I V7 I —— V7 I

3. Soprano given.

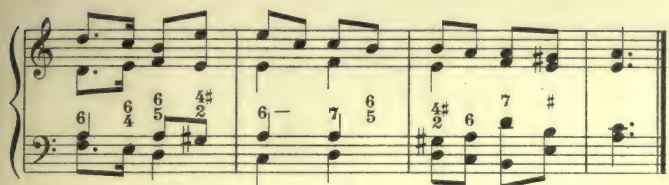


F: I II7 V–7 I V7 I IV II7 V–7 I VI7 II7 V–7 I7 VI II7 — V–7 I

4.

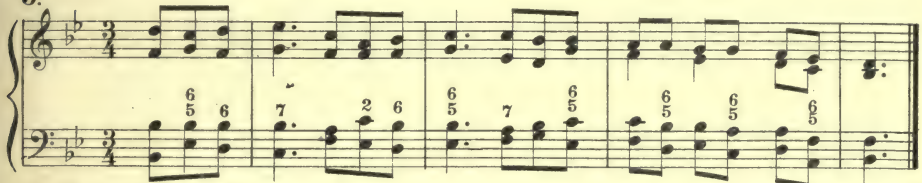


a: I II$^{o}_{7}$ — I V7 I —— IV7 VII$^{o}_{7o}$ IV VII$^{o}_{7o}$ I —— V I—7



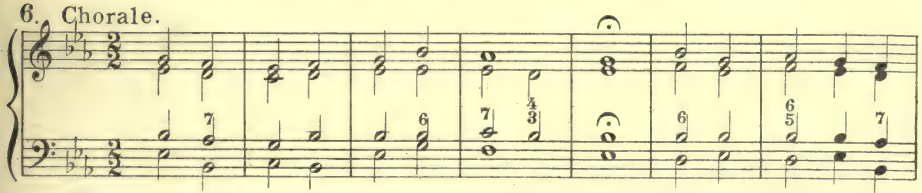
IV I II$^{o}_{7}$ V7 I — IV7 II$^{o}_{7}$ V7 I II$^{o}_{7}$ V I

5.

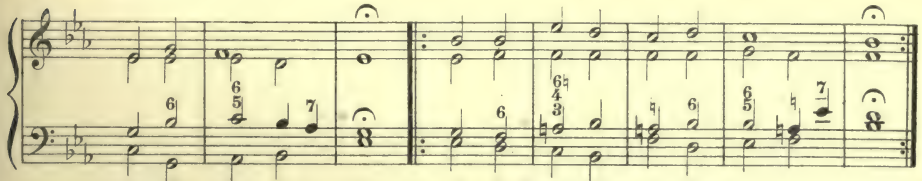


B♭: I II7 I II7 V–7 I II7 V7 VI II7 V I7 IV VII$^{o}_{7}$ III V7 I

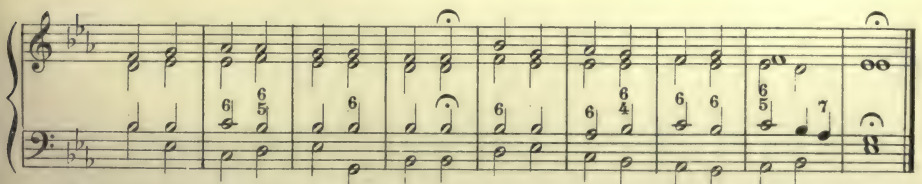
6. Chorale.



E♭: I V7 VI V I — II7 V7 I V I V7 I V7



VI I II7 V–7 I I V B♭:V7 I V I II7 V–7 I

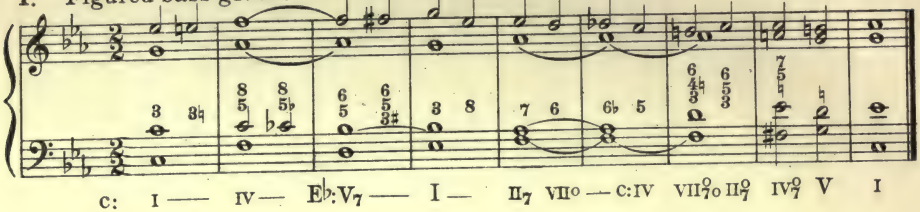


E♭: V I IV V7 I — V —— I IV I II I II7 V–7 I

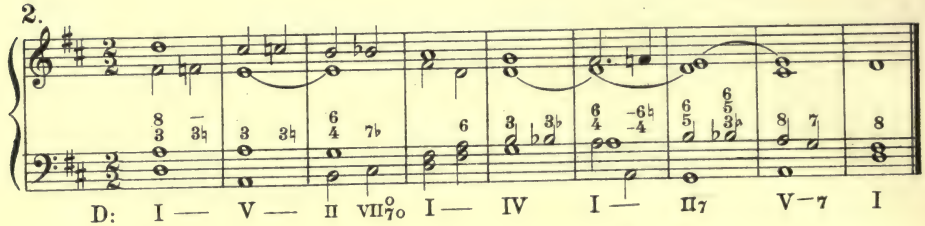
EXERCISES TO LESSON XLII, PAGE 132.

Chromatic Passing Tones.

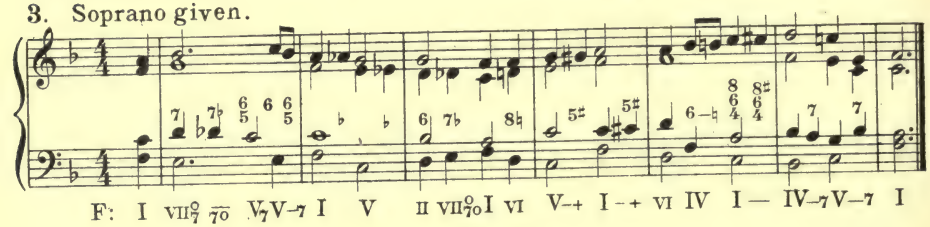
1. Figured bass given.



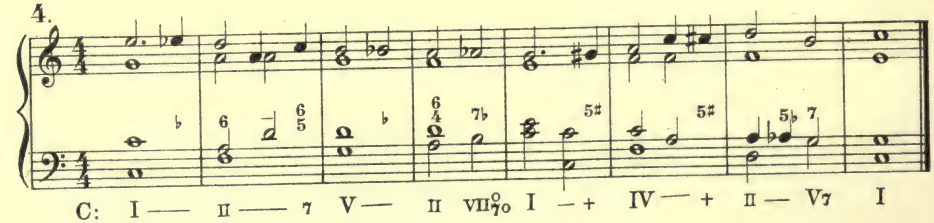
2.



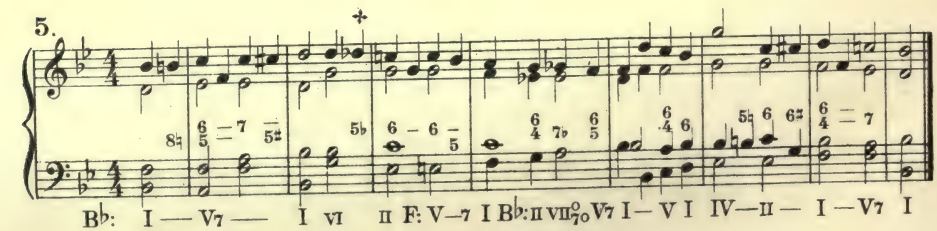
3. Soprano given.



4.



5.



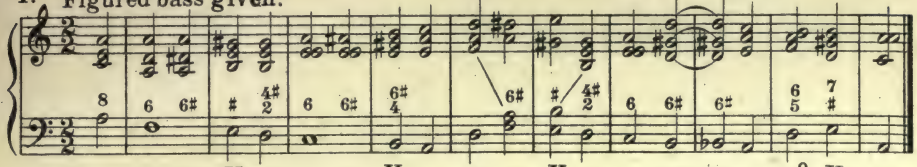
✢ Enharmonic form for C♯

EXERCISES TO LESSON XLIII, PAGE 137.

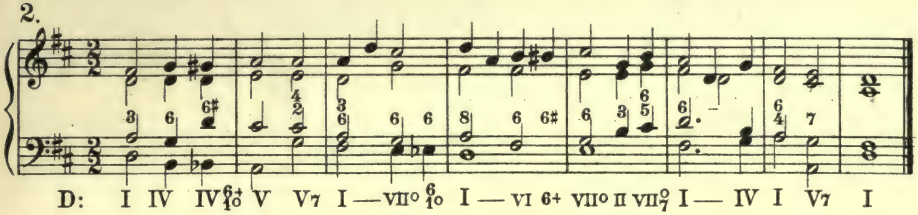
MIXED CHORDS.

The Chords of the Augmented Sixth.

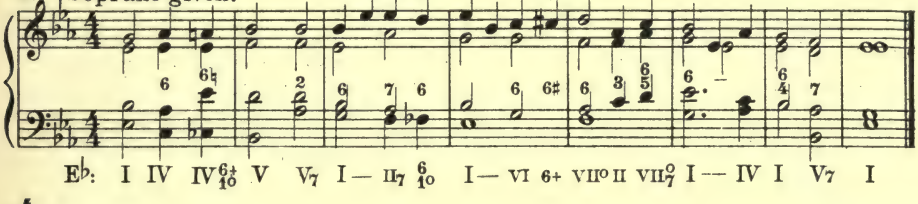
1. Figured bass given.



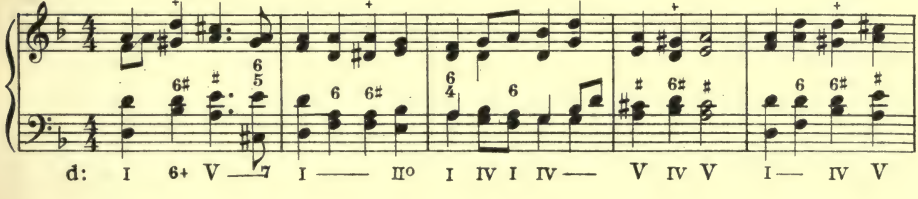
2.

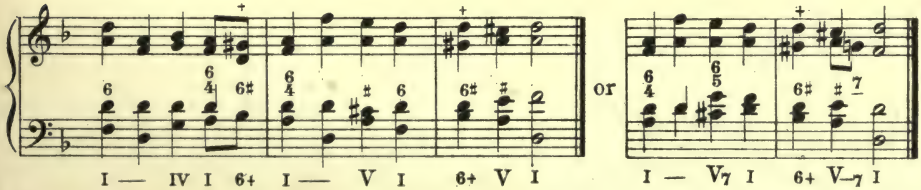


3. Soprano given.

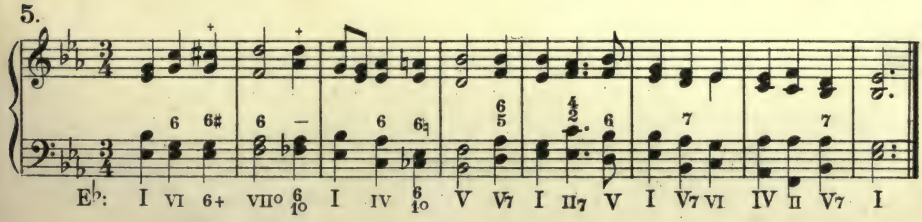


4.





5.

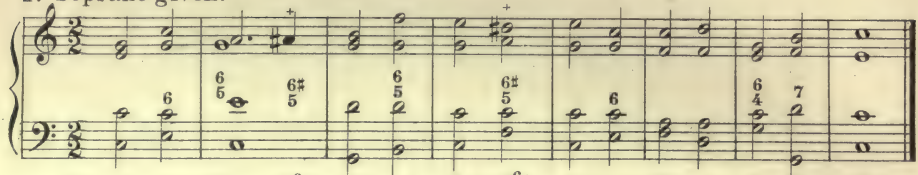


EXERCISES TO LESSON XLIV, PAGE 141.

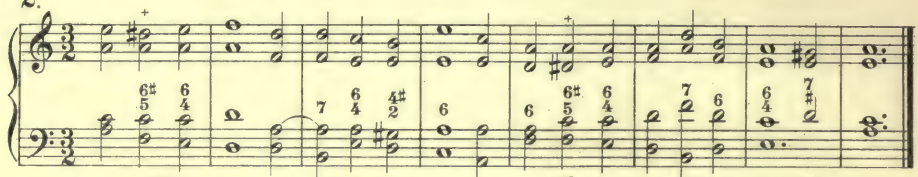
MIXED CHORDS.(Continued.)

The Augmented Six-Five Chord.

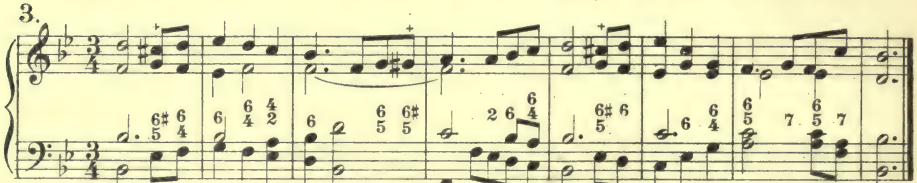
1. Soprano given.



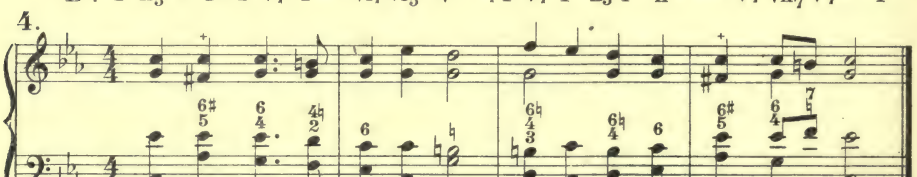
2.



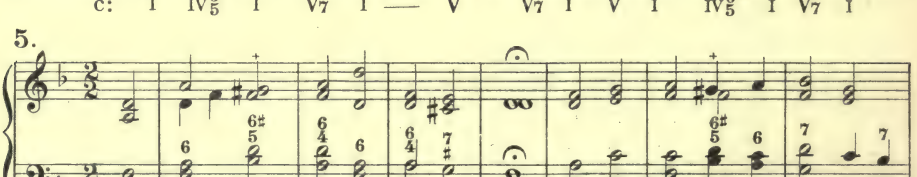
3.

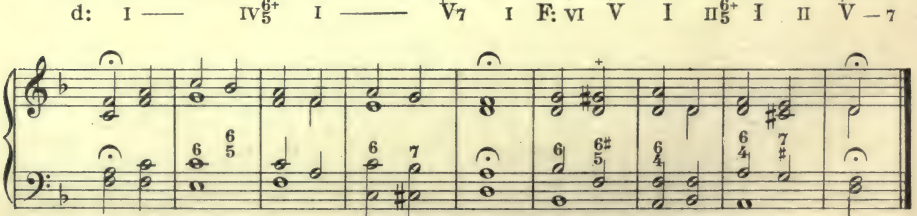


4.



5.

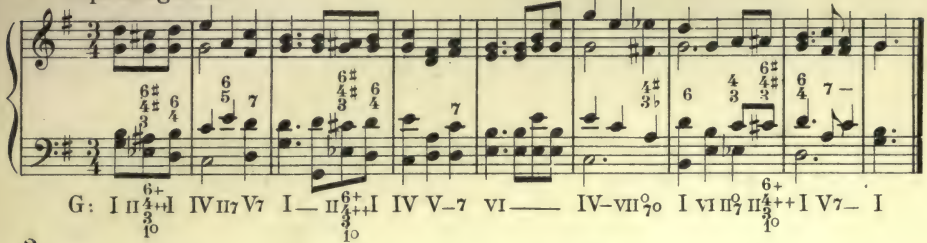




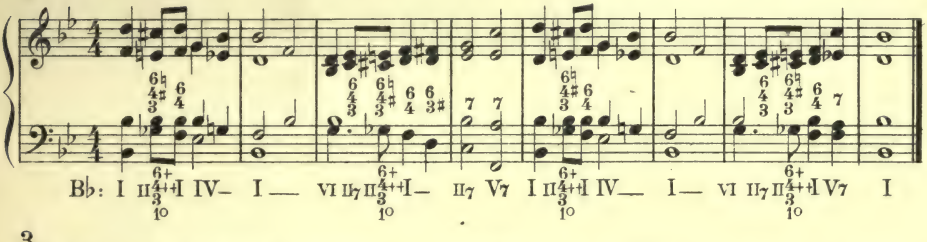
EXERCISES TO LESSON XLV, PAGE 143.

The Chord of the Doubly Augmented Fourth.

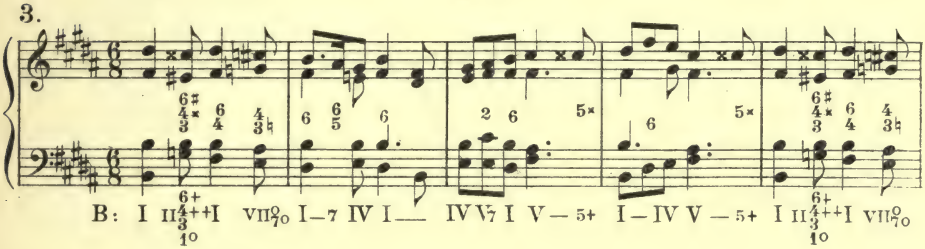
1. Soprano given.

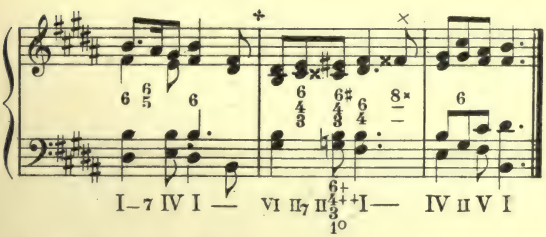


2.

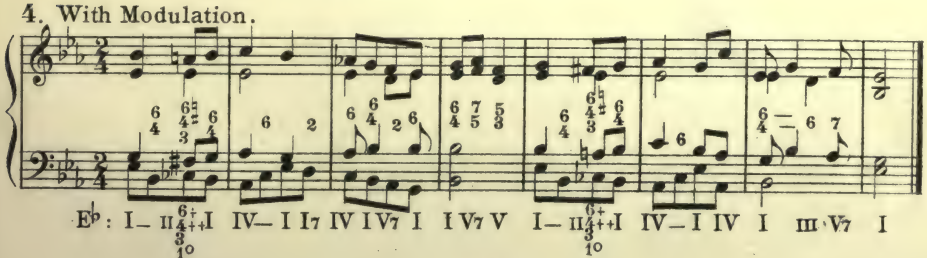


3.

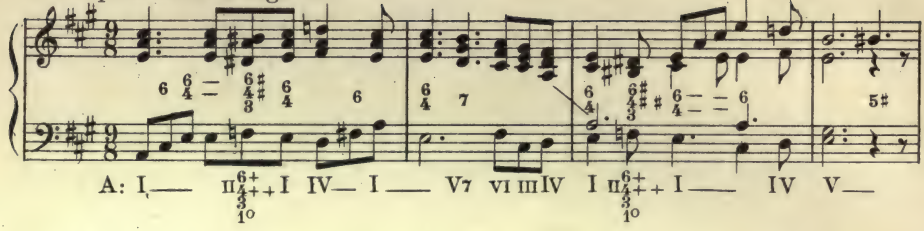


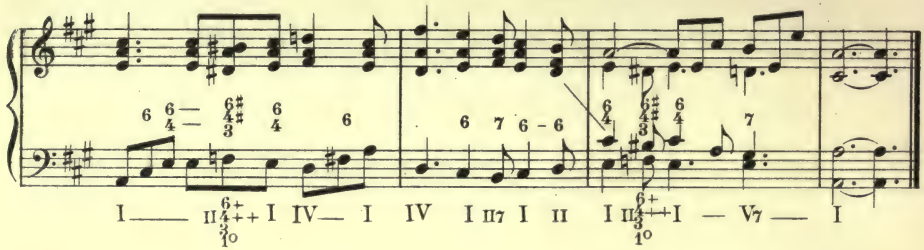


4. With Modulation.

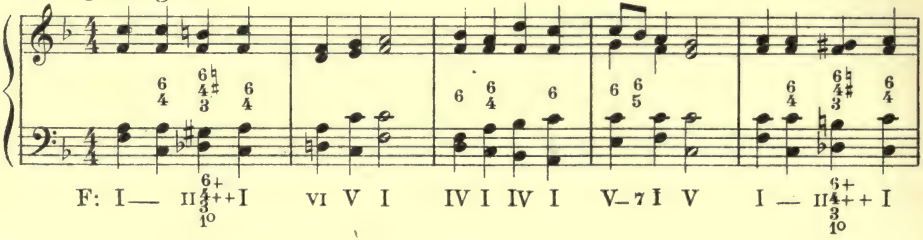


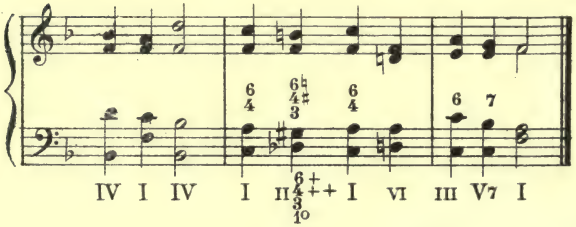
5. Soprano and bass given.





6. Soprano given.

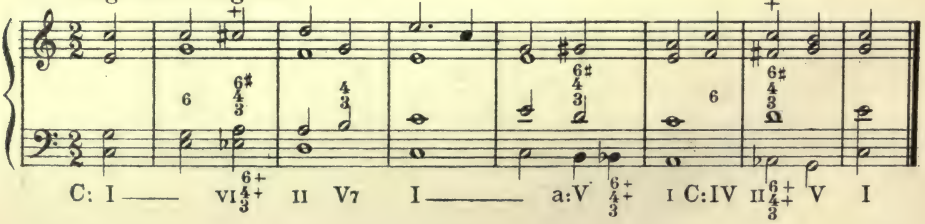




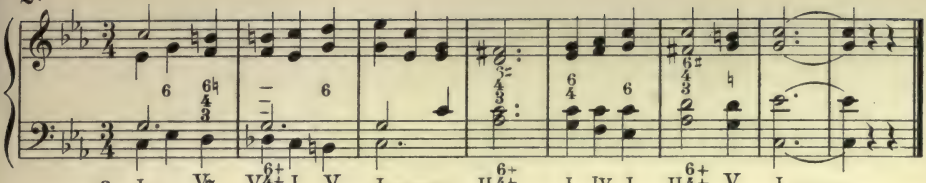
EXERCISES TO LESSON XLVI, PAGE 146.

The Chord of the Augmented Six-Four-Three.

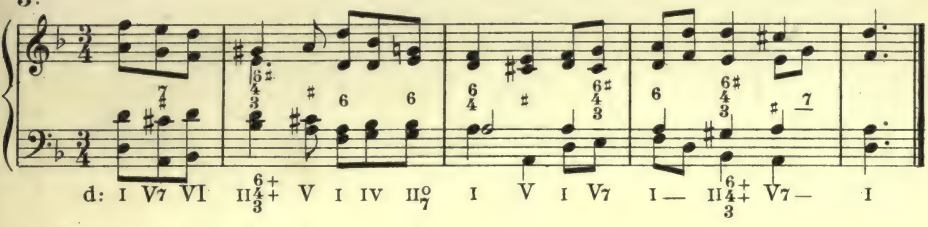
1. Unfigured bass given.



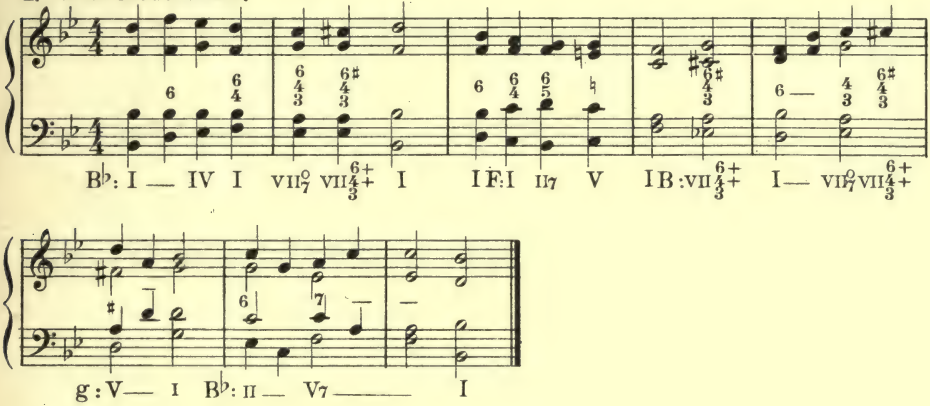
2.



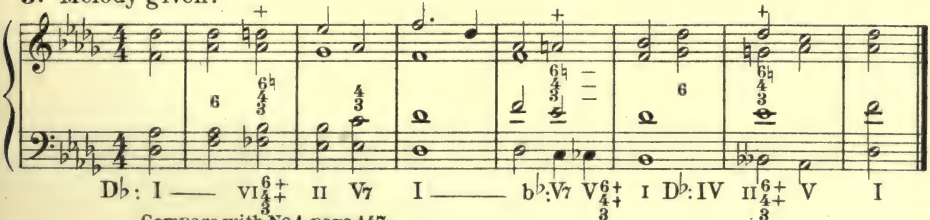
3.



4. With modulation.

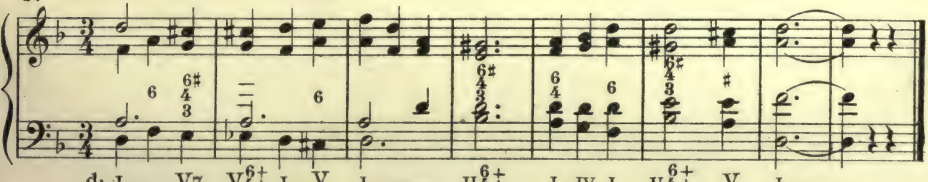


5. Melody given.



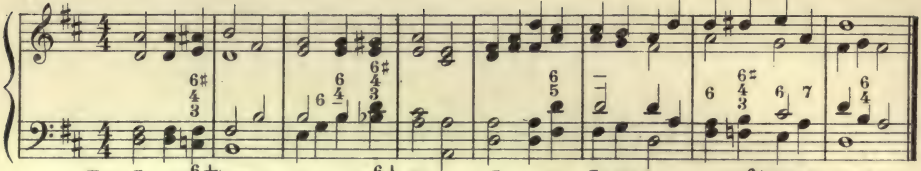
Compare with No. 1 page 147.

6.



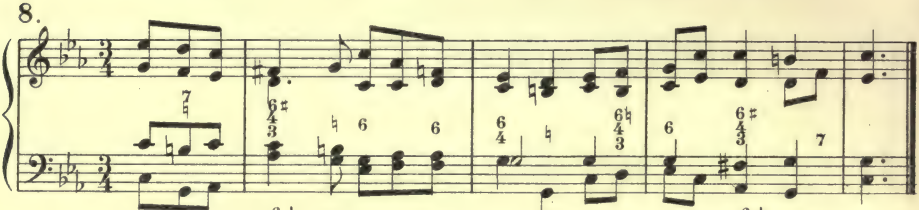
Compare with No. 2 page 147.

7.



D: I—III$^{6+}_{4+3}$ VI— II — II$^{6+}_{4+3}$ V— I — 7 I7 IV I —— VII$^{6+}_{4+3}$ VII°V7 I IV I

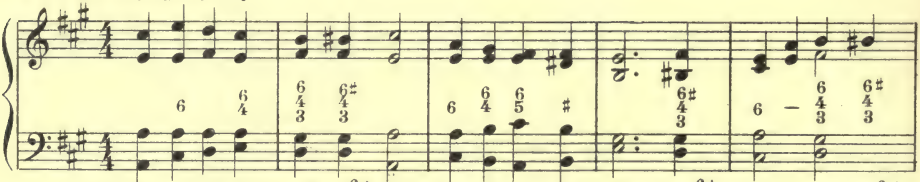
8.



c: I V7 VI II$^{6+}_{4+3}$ V I IV II°7 I V I V7 I— II$^{6+}_{4+3}$ V–7 I

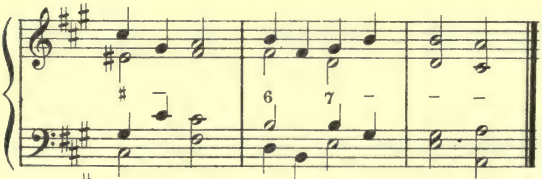
Compare with No. 3 page 147.

9. With modulation.



A: I — IV I VII°7 VII$^{6+}_{4+3}$ I E: IV I II7 V I A: VII$^{6+}_{4+3}$ I — VII°7 VII$^{6+}_{4+3}$

Compare with No. 4 page 147.

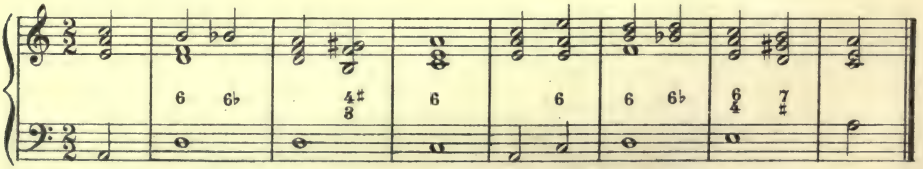


f♯: V — I A: II — V7 —— I

EXERCISES TO LESSON XLVII, PAGE 150.

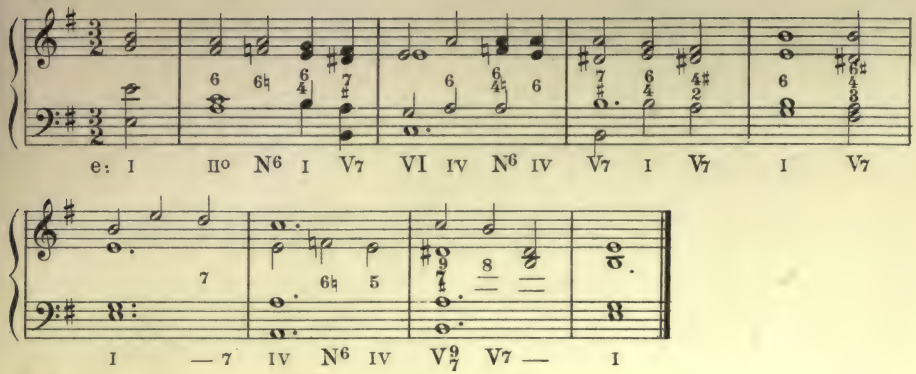
The Neapolitan Sixth.

1. Soprano given.

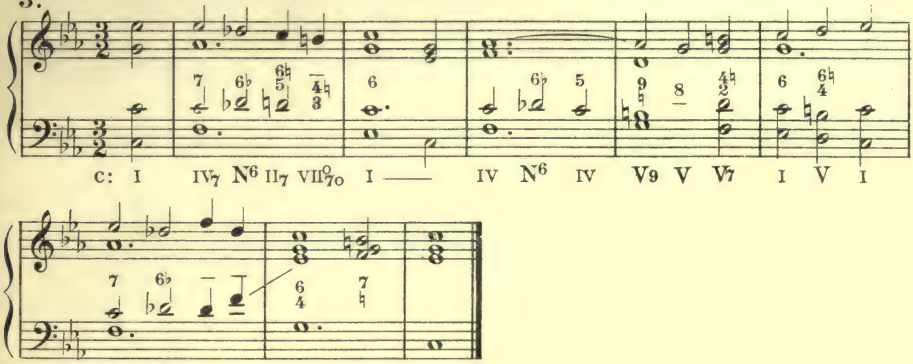


a: I II° N6 IV VII°7o I —— II° N6 I V7 I

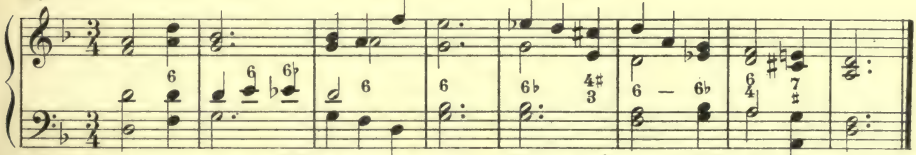
2.


e: I II° N6 I V7 VI IV N6 IV V7 I V7 I V7
I — 7 IV N6 IV V9/7 V7 — I

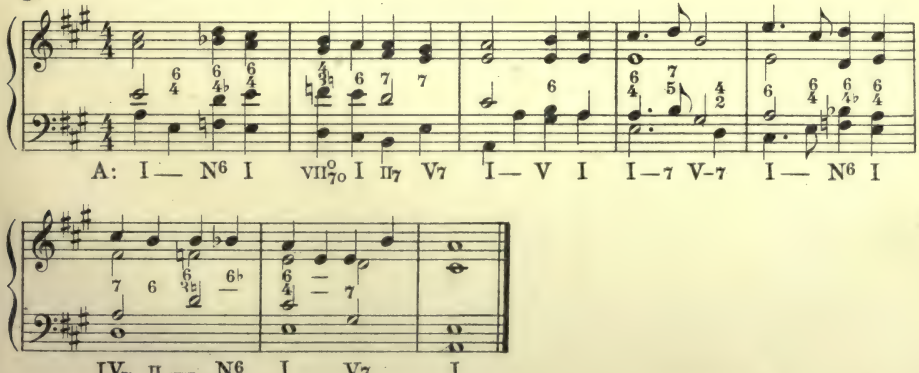
3.


c: I IV7 N6 II7 VII°7o I —— IV N6 IV V9 V V7 I V I
IV7 N6 —— I V7 I

4.


d: I— IV II° N6 IV I— II° N6 IV VII°7o I— N6 I V7 I

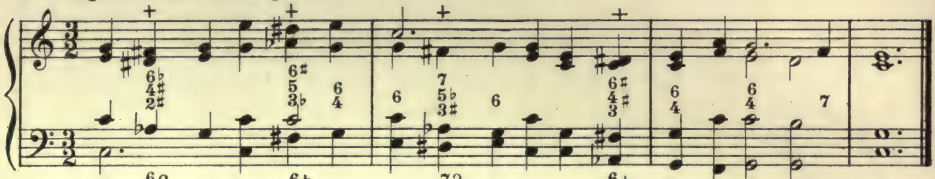
5.


A: I— N6 I VII°7o I II7 V7 I— V I I—7 V-7 I— N6 I
IV7 II — N6 I V7 I

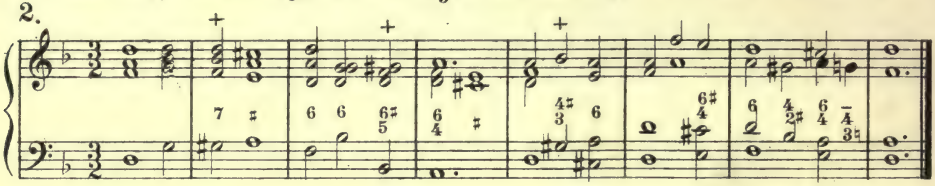
EXERCISES TO LESSON XLVIII, PAGE 154.

Altered Chords with a Diminished Third.

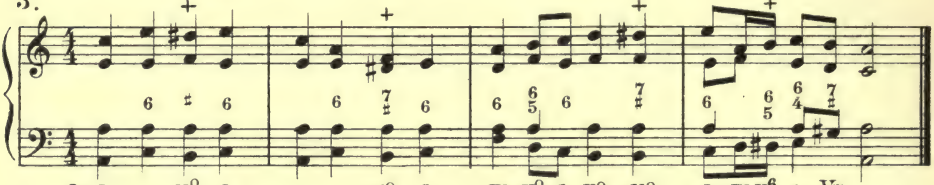
1. Soprano and bass given.



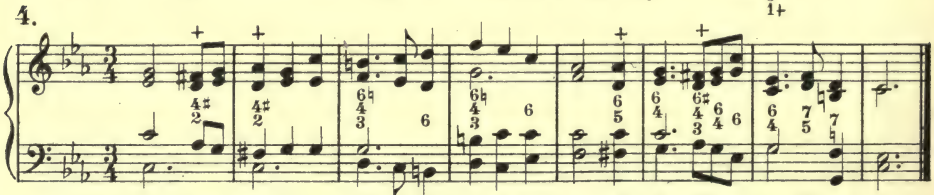
2.



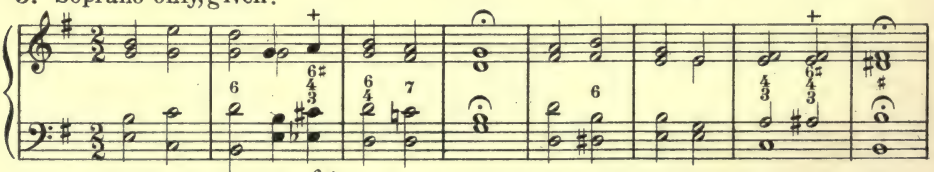
3.

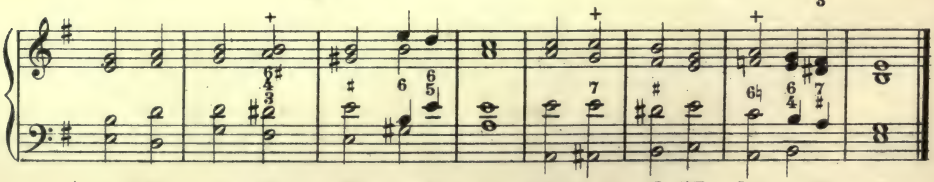


4.



5. Soprano only, given.



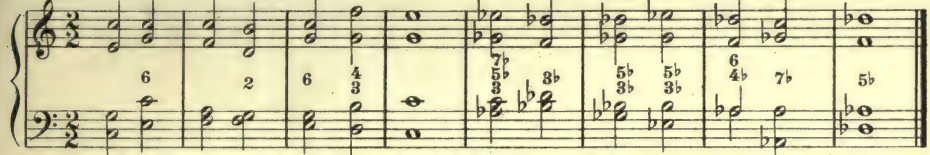


LESSON XLIX, PAGES 155 to 160.
Enharmonic Changes.

LESSON L, PAGES 160 to 164.
Irregular Resolutions of the Dominant Seventh Chord.

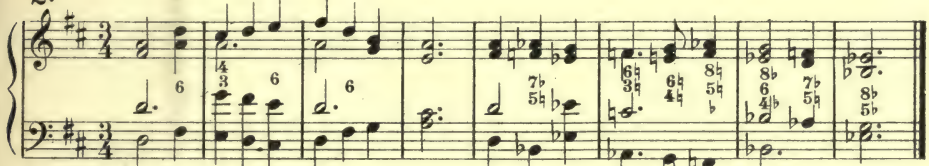
EXERCISES TO LESSON LI, PAGE 167.
Modulation a Minor Second Upward.

1. Unfigured bass.



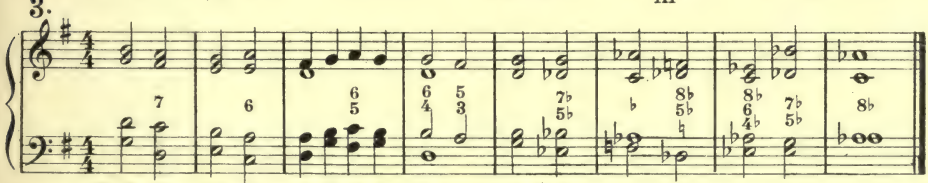
C: I — IV V_7 I V_7 I D♭: V_7 VI IV II I V_7 I

2.



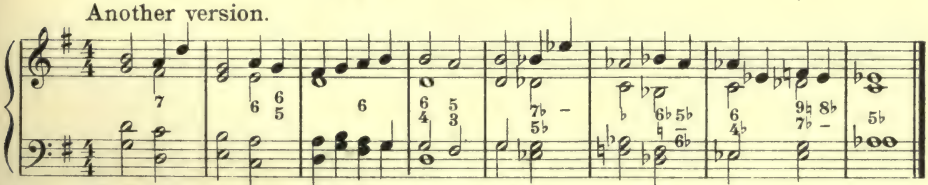
D: I — V_7 I V I – IV V I E♭: V_7 I II III II I V_7 I

3.



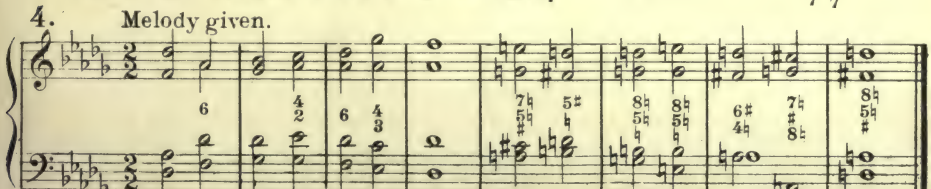
G: I V_7 VI II V I V_7 I I V I A♭: V_7 VI IV I V_7 I

Another version.



G: I V_7 VI II–7 V I V I I V I A♭: V_7 VI IV–7 I V^{9-8}_{7-7} I

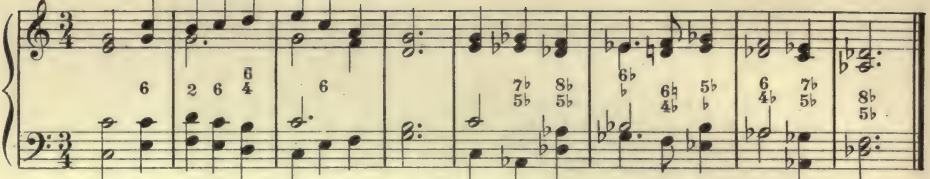
4. Melody given.



D♭: I — IV V_7 I V_7 I D: V_7 VI IV II I V_7 I

Compare № 1

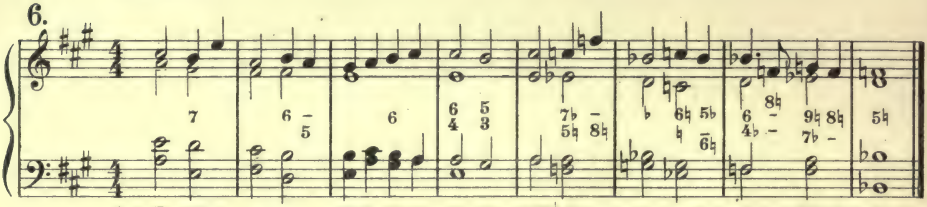
5.



C: I – V7 I V I – IV V I D♭: V7 I II III II I V7 I

Compare №2

6.

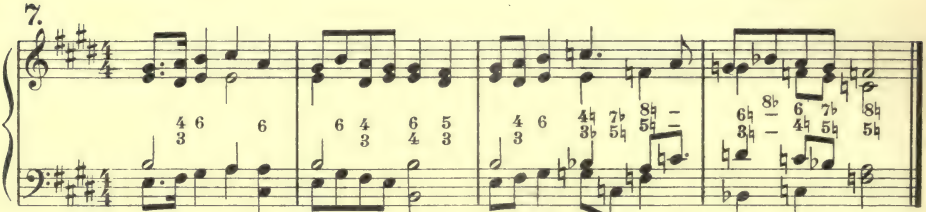


A: I V7 VI II –7 VI V I I V I B♭: V7 VI II –7 I V9-8 I

7-7

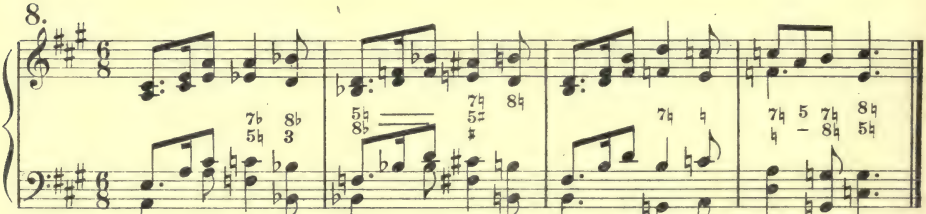
Compare №3

7.



E: I V7 I IV – I – V7 I – V I V7 I F: V7 – I – II I V7 I

8.

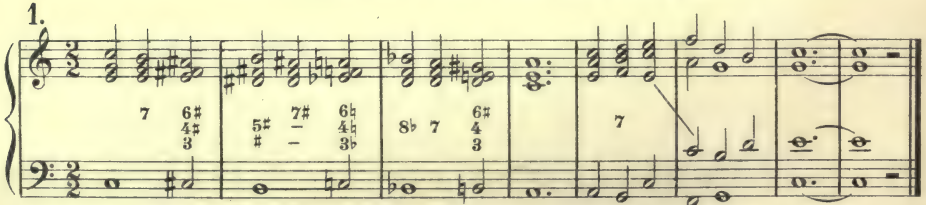


A: I — B♭: V7 I ——— b: V7 I ——— C: V7 VI II7 II V7 I

EXERCISES TO LESSON LII, PAGE 170.

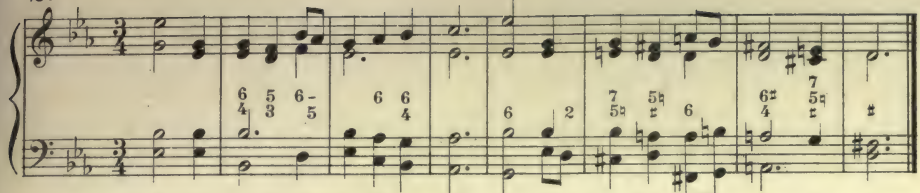
Modulation a Minor Second Downward.

1.



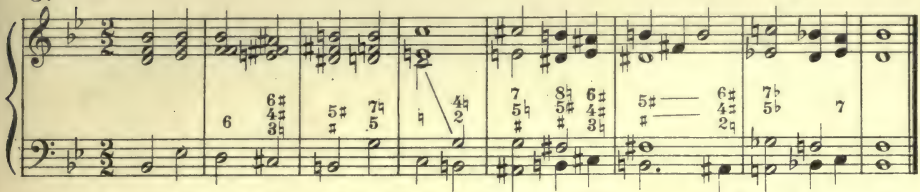
C: I –7 B: V7 I –7 B♭: V7 I –7 a: V7 I C: VI V7 I IV V – I ——

2.



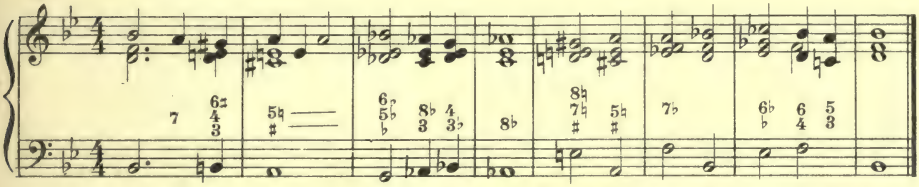
E♭: I —— V V7 I IV I IV I I—7 D:VII°7oI – IV I V7 I

3.



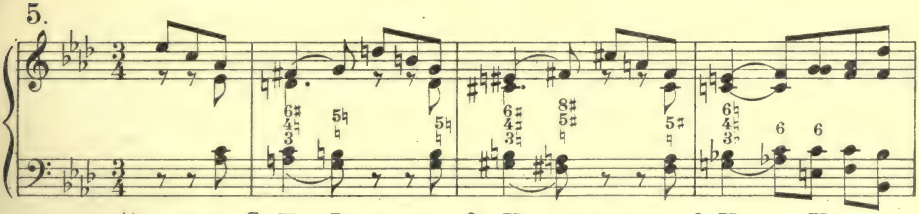
B♭: I IV I B:V7 I C:V7 I —7 B:VII°7oI V7 I —— 7 B♭:VII°7oI V7 I

4.

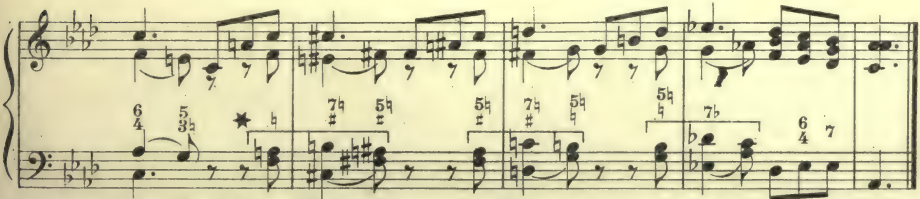


B♭: I —7 A:V7 I —— A♭: V7 I V7 I A: V7 I B♭:V7 I N6 I V I

5.



A♭: —— G: V7 I —— f♯: V7 I —— f: V7 I V I IV



I V F: I — F♯:V7 I —— G:V7 I —— A♭: V7 I II I V7 I

* These progressions in the tenor are difficult of intonation for voices. The whole exercise is to be regarded as instrumental.

LESSON LIII, PAGES 171 to 173.

Modulations of an Augmented Fourth, or a Diminished Fifth.

LESSON LIV, PAGES 173 to 180.

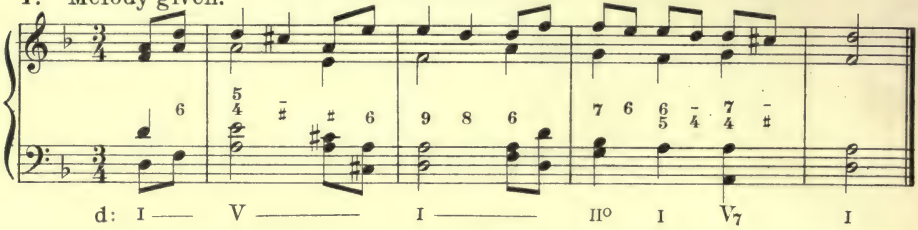
Modulation in general. Key Relation.

EXERCISES TO LESSON LV, PAGE 183.

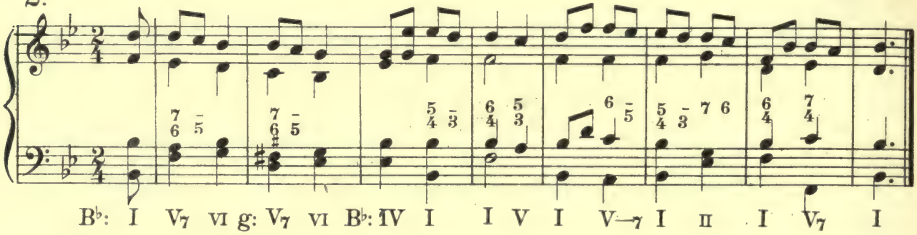
The Non-Harmonic Tones.

Suspensions.

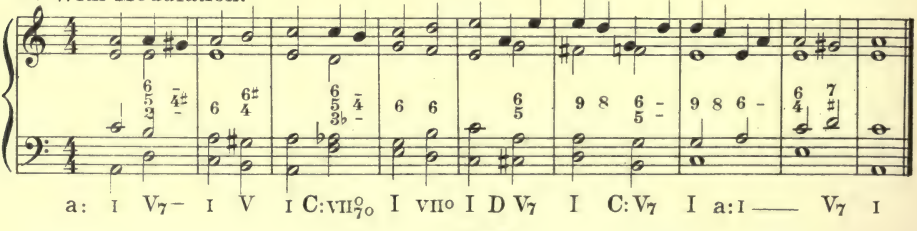
1. Melody given.



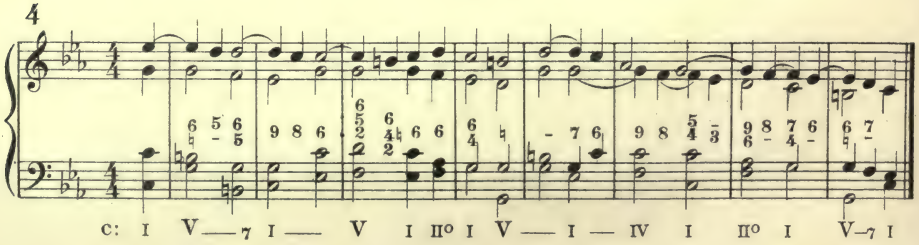
2.



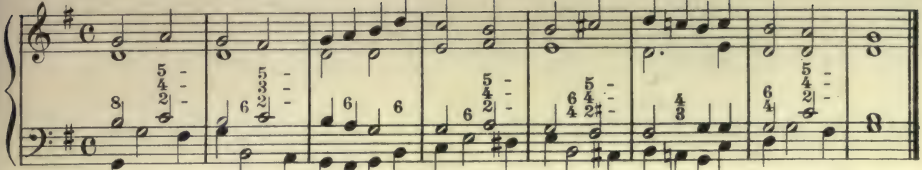
3. With Modulation.



4

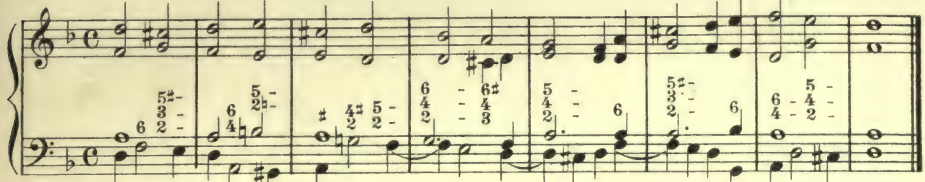


5. Suspensions in the bass.



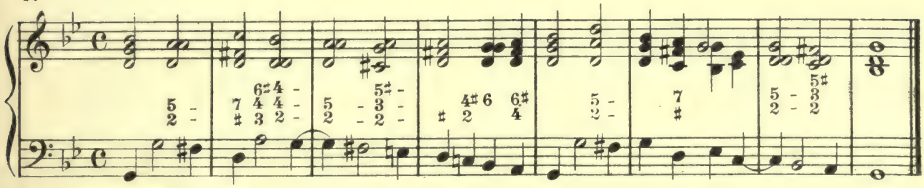
G: I - V7 - I - V7 - I V I — IV - e: V7 I - b: V7 - I G: V7 I IV I - V7 - I

6.



d: I - V7 - I A: V - I d: V7 I - II7 - V7 I V7 - I - V7 - I II° I - V7 - I

7.

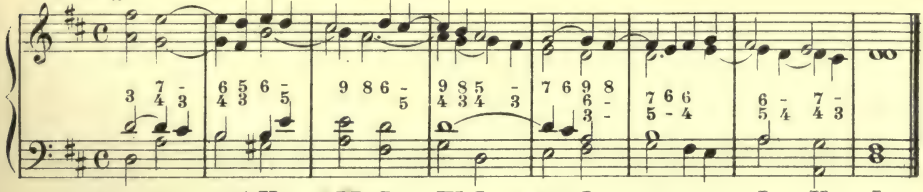


g: I - V - V7 - I - V D: V7 I g: V7 I V I - V - I V7 VI IV I - V7 - I

EXERCISES TO LESSON LVI, PAGE 185.

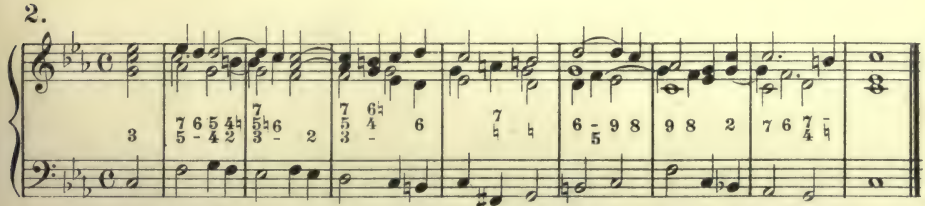
Suspensions *(Continued.)*

1. Bass given.



D: I V7 - VI - A: V - 7 I D: I - 7 IV - I - VII° I II7 VI II I - V7 - I

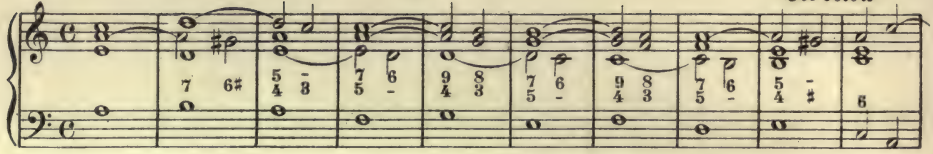
2.



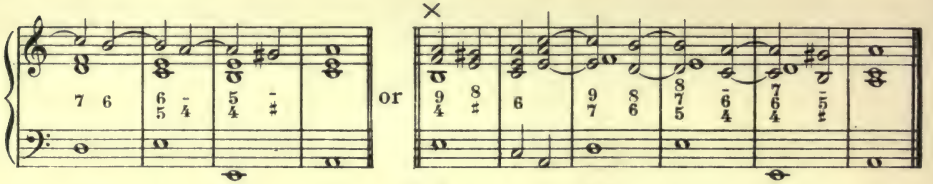
c: I II7 V - 7 I - IV - 7 V7 - I V I G: VII°$_{7/0}$ I c: V - 7 I - IV - I - 7 IV - V7 - I

3.

× *See below*

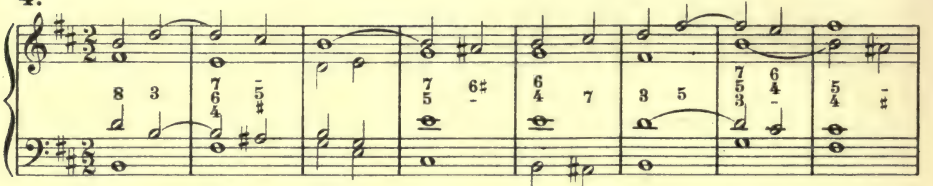


a: I VII° - I - c: II7 - V - I7 - IV VII°7 a: V I -

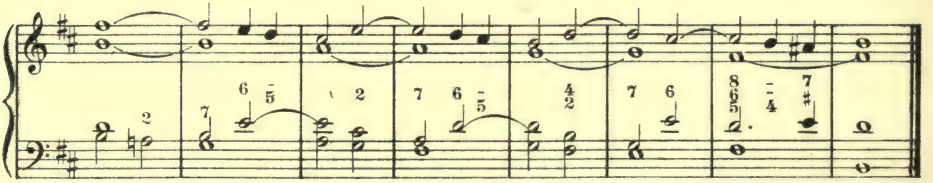


II° I V I a: V I - II° I - V7 I

4.

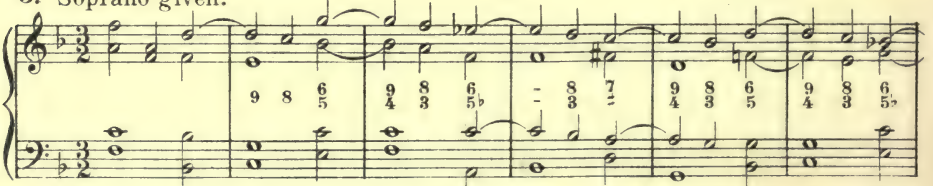


b: I - V7 - VI IV VII°7 - IV VII°7 I - II7 - V -

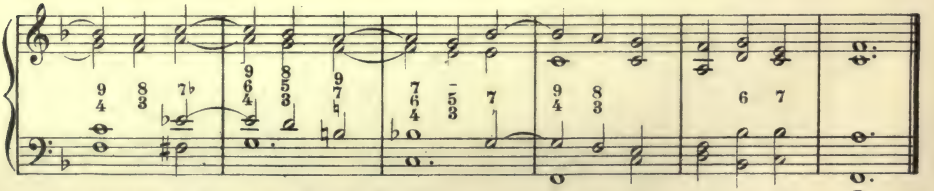


I — 7 D: II - 7 V — 7 I — 7 IV — 7 b: II° - I — V7 I

5. Soprano given.



F: I - IV V — 7 I B♭: V7 I g: V7 I F: II7 V V7

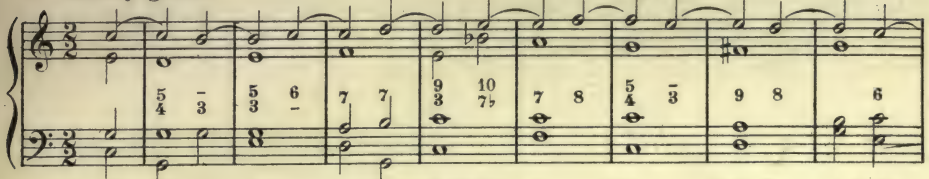


I - g: VII°7 I — C: V9 F: V7 —— I — V VI II V7 I

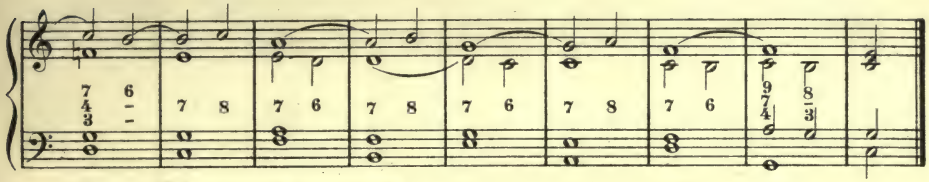
EXERCISES TO LESSON LVII, PAGE 188.

The Inverted Suspension (Retardation).

1. Melody given.

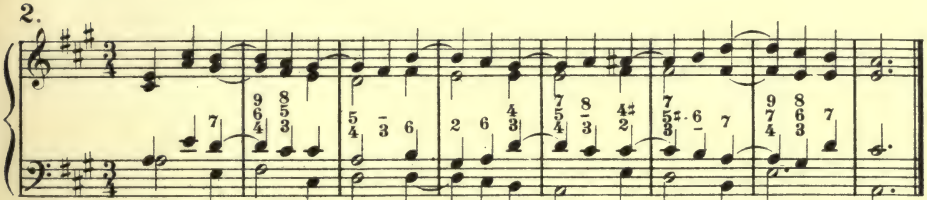


C: I V — I — II7 V7 I F: V7 I C: I G: V I C: I



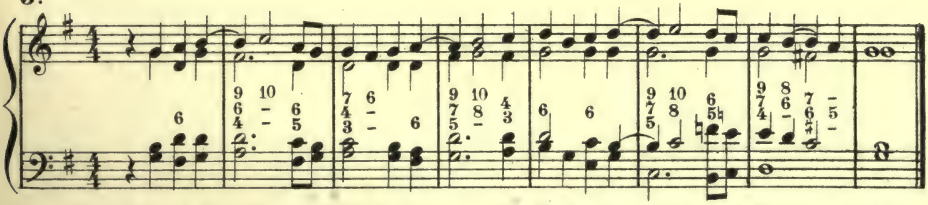
V7 C: I II — VII° — I — VI — VII° — V7 — I

2.



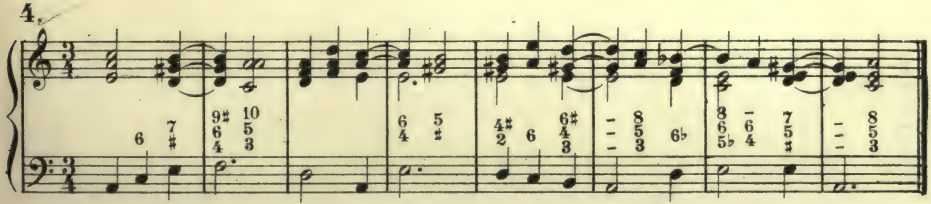
A: I — V7 VI III IV II V7 I V7 I — b: V7 I A: II7 III V7 I

3.



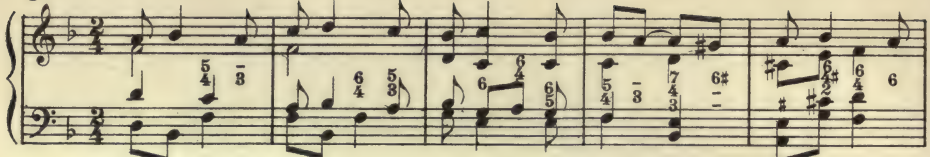
G: I V I V7 — I V7 — I V I — V7 I — IV I IV C: V7 I G: I — V7 — I

4.

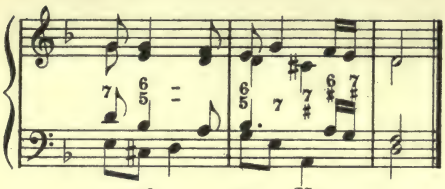


a: I — V7 VI — IV — I V — 7 I V7 I N6 I — V7 I

5.

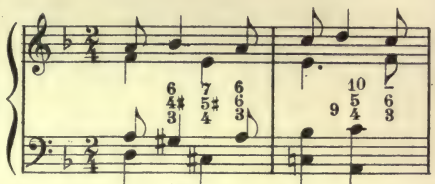


d: I F:IV I —— IV I — II V III V7 I d: II7 —— V VII°7o I —

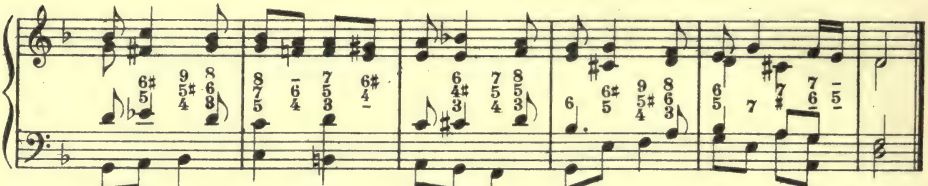


II7 VII°7o I — II7 — V7 — I

or:



d: I IV6/4+V/3 — F:V7 I —

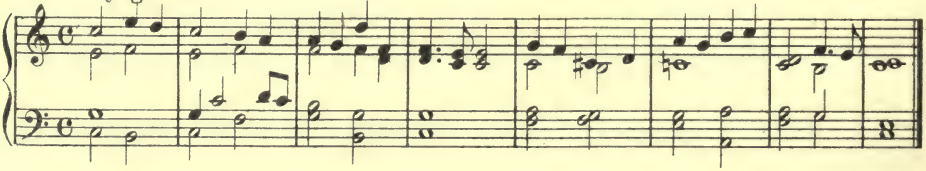


II g:VII°7o I F:I — a: V7 — I d:VII°7o I — II0 VII°7o I — II°7 — V7 — I

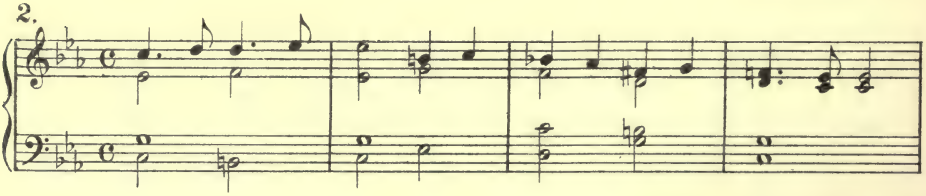
EXERCISES TO LESSON LVIII, PAGE 191.

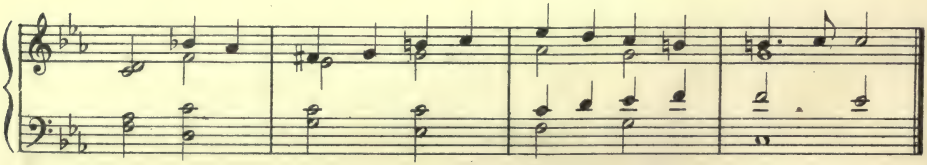
The Appoggiatura and Anticipation.

1. Melody given.

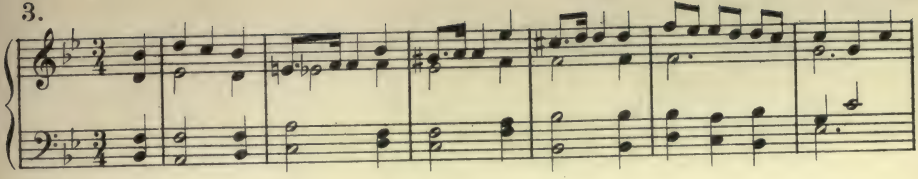


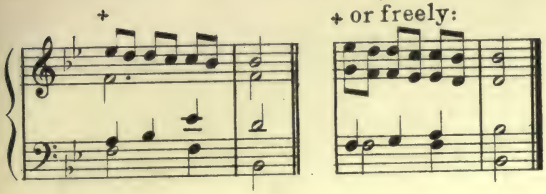
2.



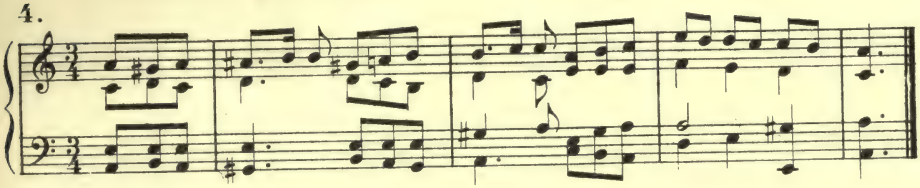


3.

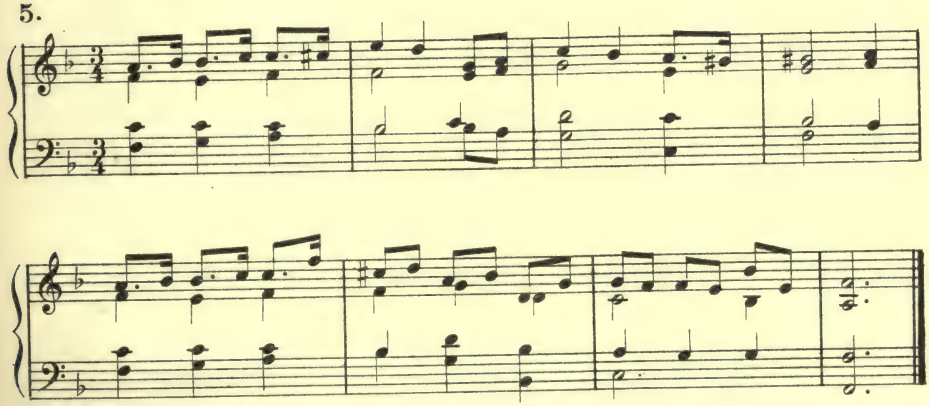




4.



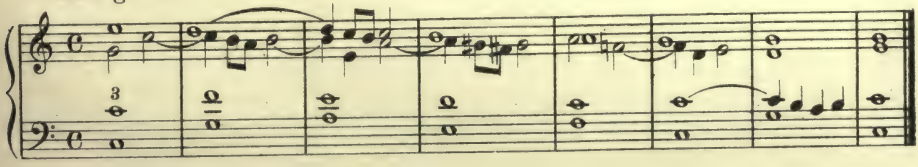
5.



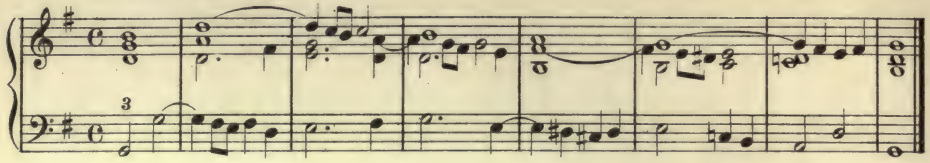
EXERCISES TO LESSON LIX, PAGE 194.

The Delayed Resolution of the Suspension.

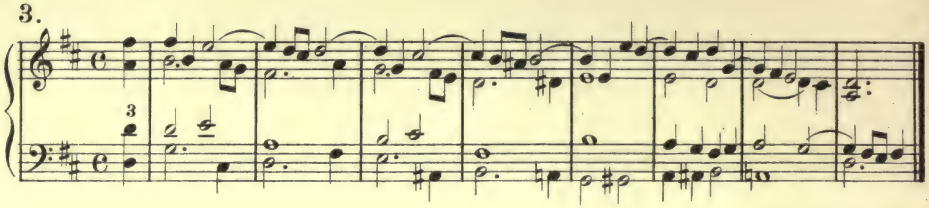
1. Bass given.



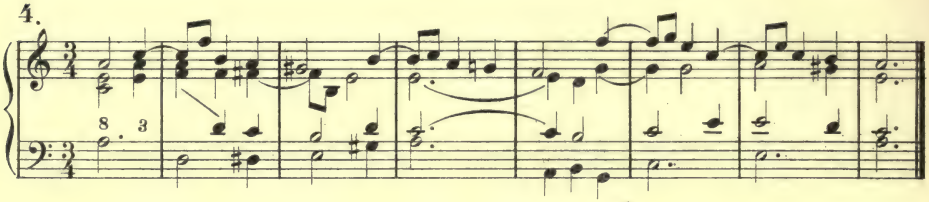
2. Suspensions in all parts.



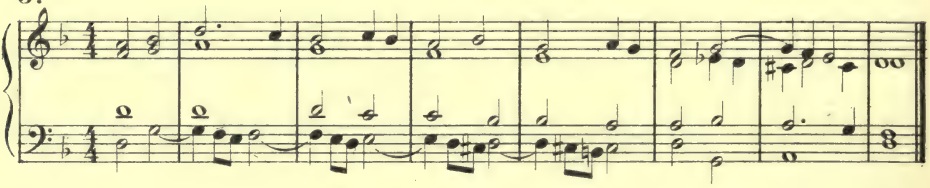
3.



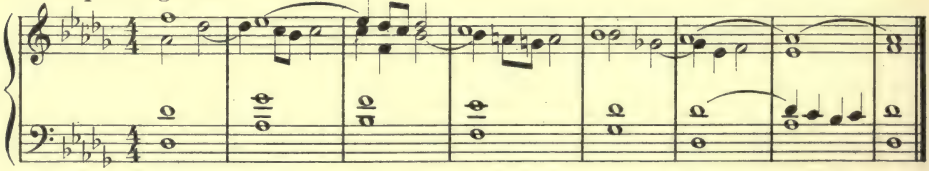
4.



5.

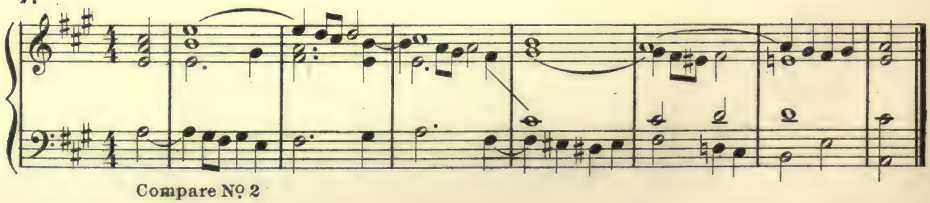


6. Soprano given.



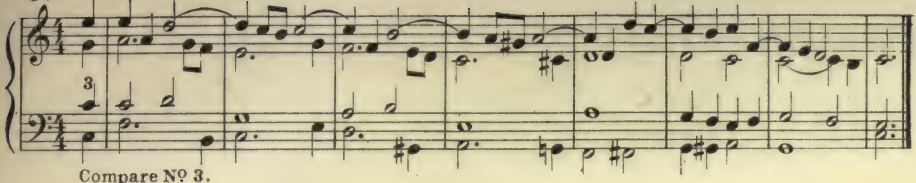
Compare № 1

7.



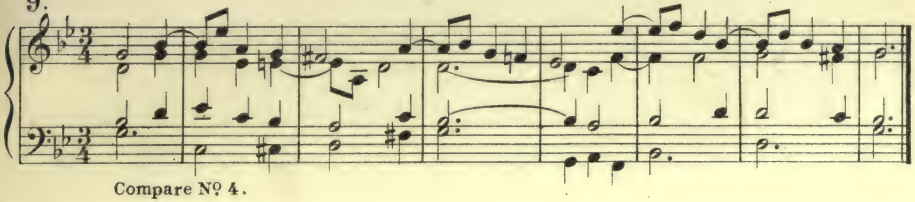
Compare № 2

8.



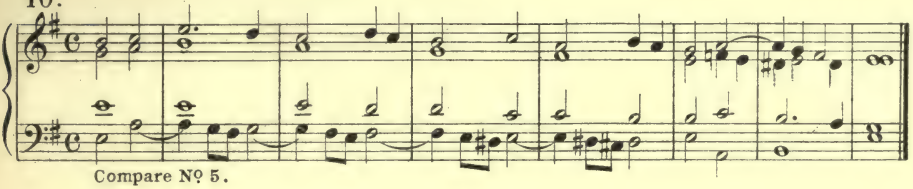
Compare Nº 3.

9.



Compare Nº 4.

10.

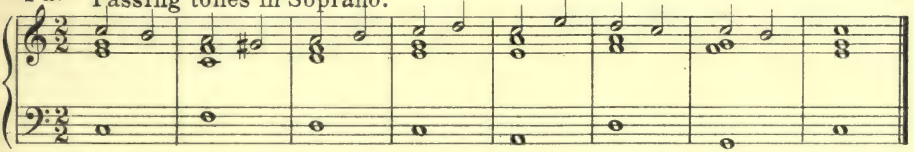


Compare Nº 5.

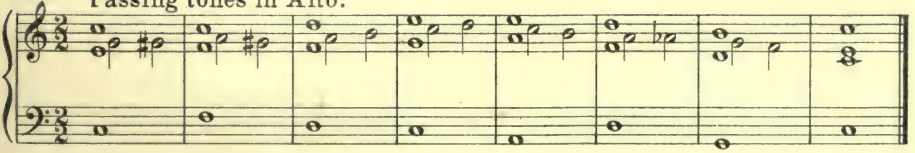
EXERCISES TO LESSON LX, PAGE 196.

The Passing Tone and Embellishment.

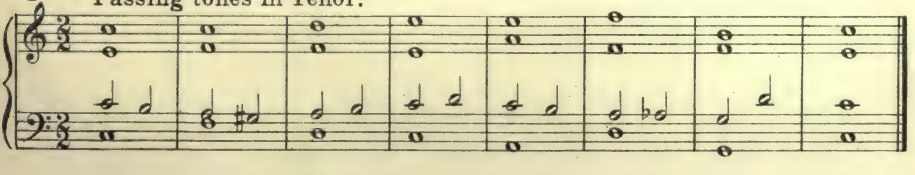
1 a. Passing tones in Soprano.



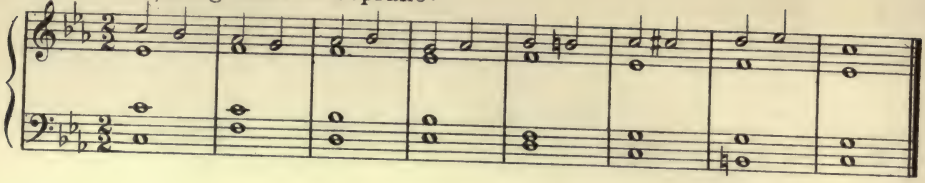
1 b. Passing tones in Alto.



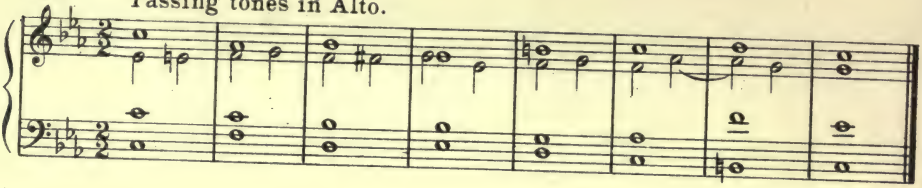
1 c. Passing tones in Tenor.



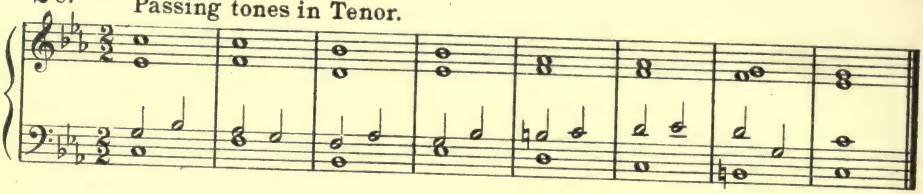
2a. Passing tones in Soprano.



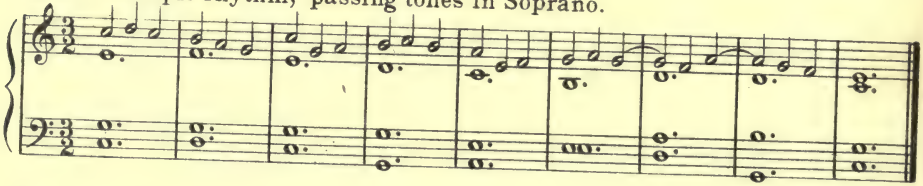
2b. Passing tones in Alto.



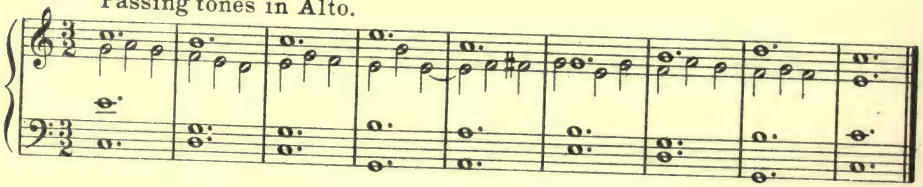
2c. Passing tones in Tenor.



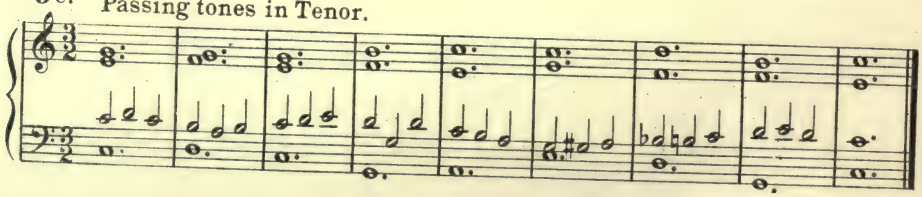
3a. In triple rhythm, passing tones in Soprano.



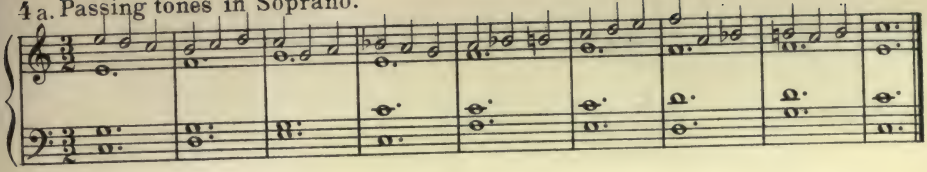
3b. Passing tones in Alto.



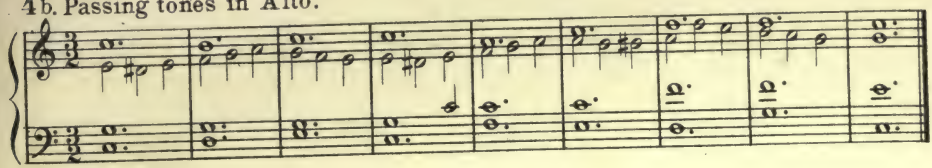
3c. Passing tones in Tenor.



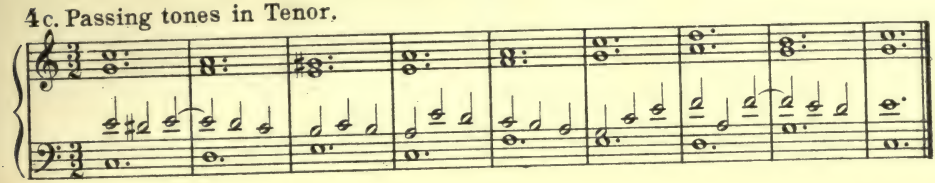
4a. Passing tones in Soprano.



4b. Passing tones in Alto.



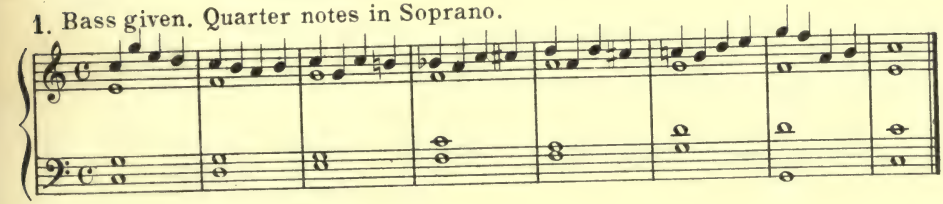
4c. Passing tones in Tenor.



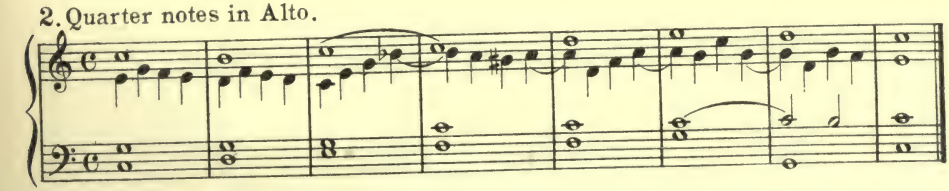
EXERCISES TO LESSON LXI, PAGE 198.

Accented and Double Passing Tones.

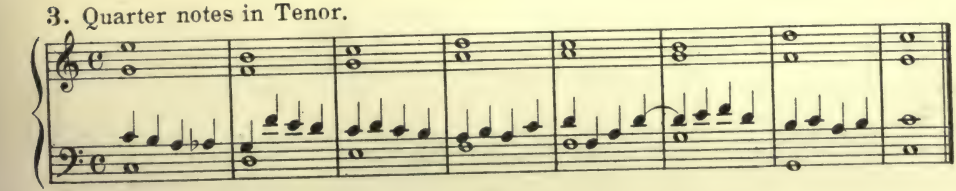
1. Bass given. Quarter notes in Soprano.



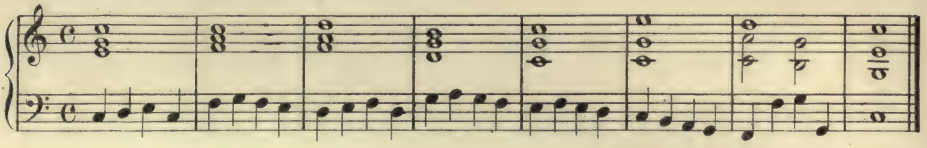
2. Quarter notes in Alto.



3. Quarter notes in Tenor.



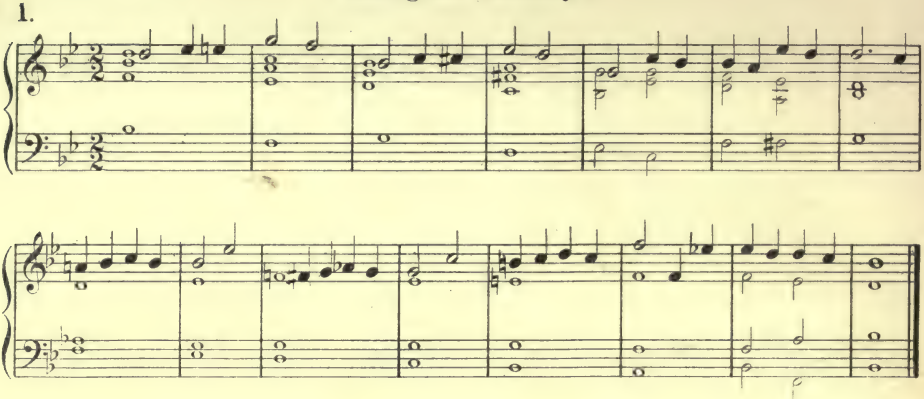
4. Soprano given. Quarter notes in bass.



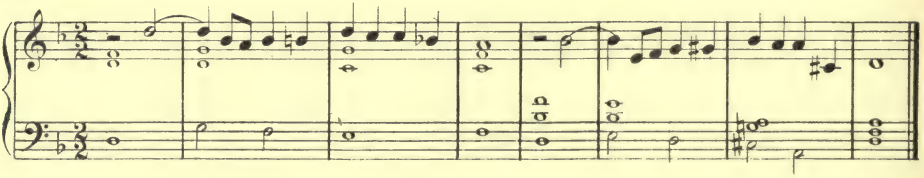
EXERCISES TO LESSON LXII, PAGE 200.

Obligato Melody.

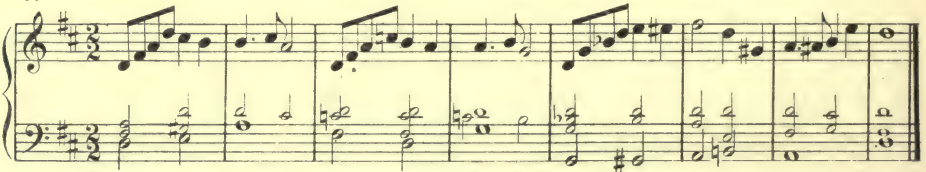
1.



2.



3.

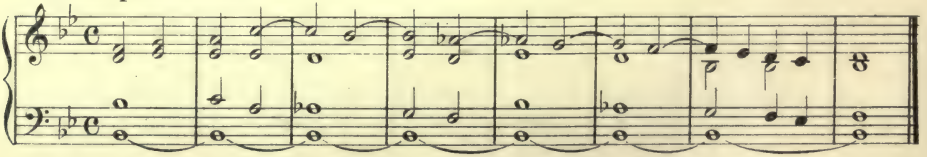


Such exercises may be continued indefinitely.

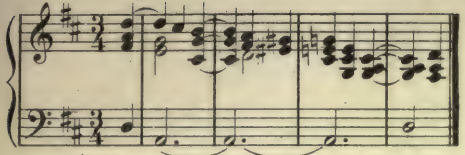
EXERCISES TO LESSON LXIII, PAGE 204.

The Pedal, or Organ Point.

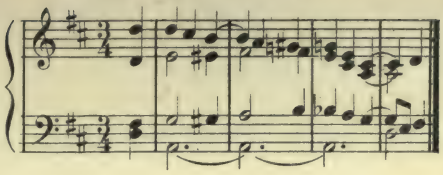
1. Inner parts added.



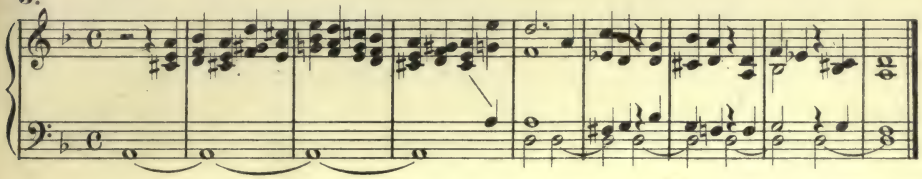
2.



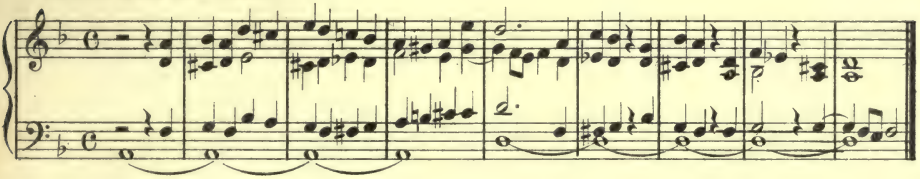
Same, with low tenor.



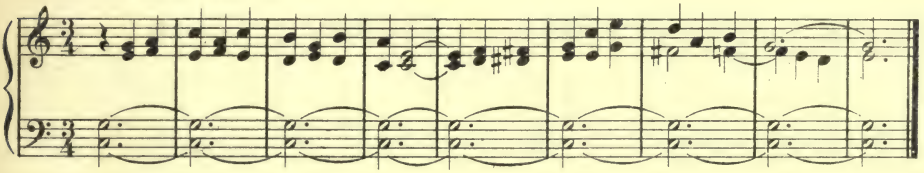
3.



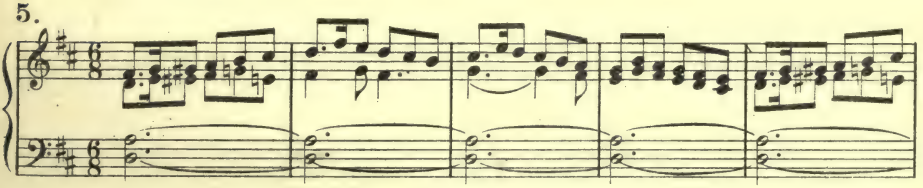
Same, with low tenor.

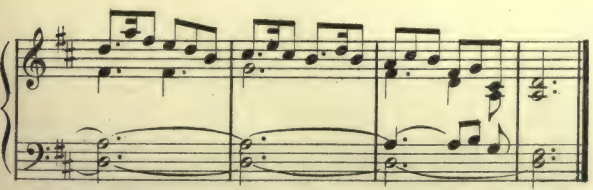


4. One inner part added.



5.

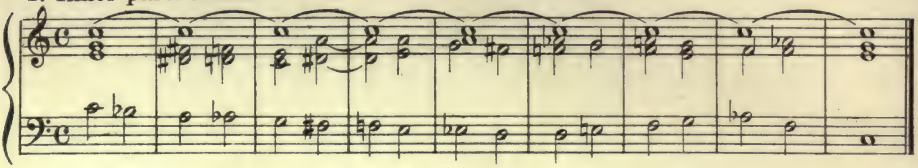




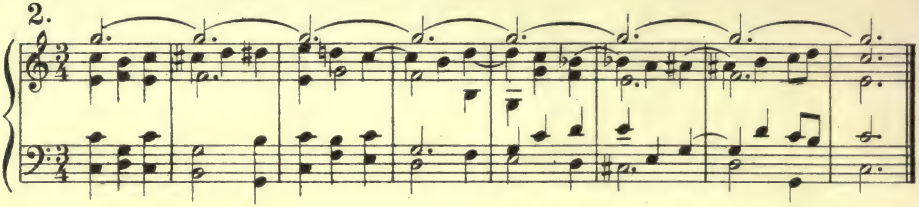
EXERCISES TO LESSON LXIV, PAGE 206.

The Inverted Pedal.

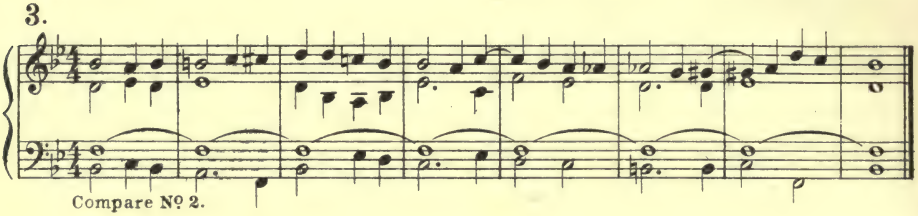
1. Inner parts added.



2.

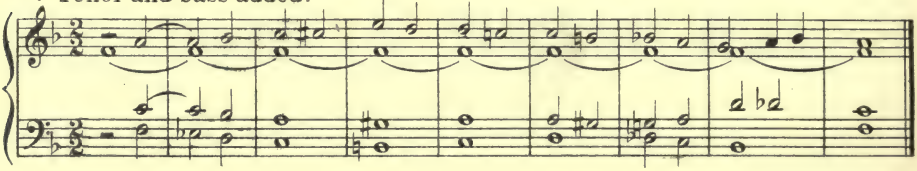


3.

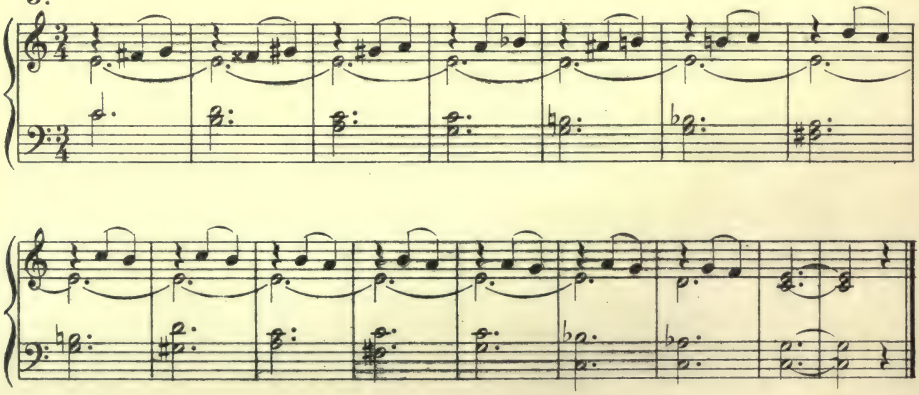


Compare No 2.

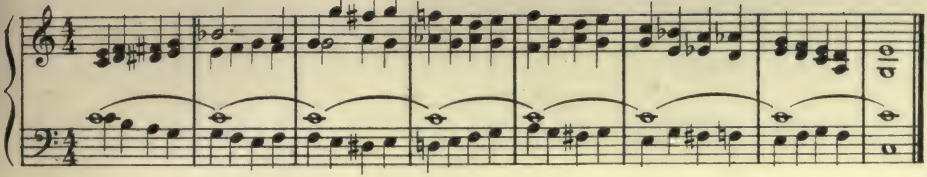
4. Tenor and bass added.



5.



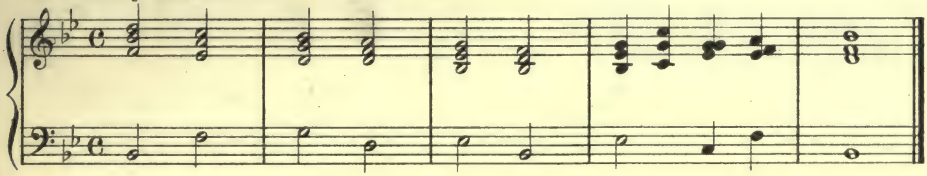
6.



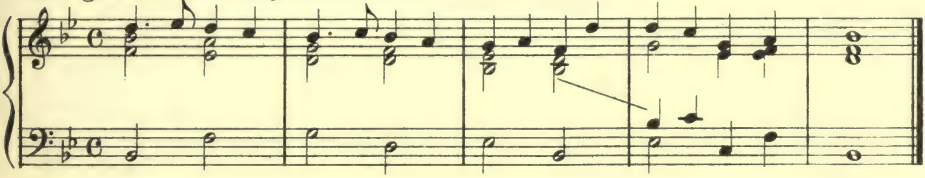
EXERCISES TO LESSON LXV, PAGE 210.

Melodic Figuration.

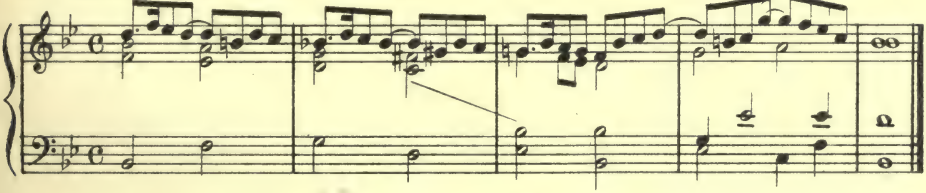
1a. Melody harmonized.



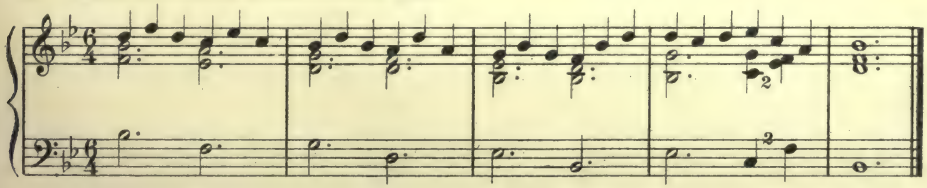
1b. Figuration of Melody, harmonized with same bass.



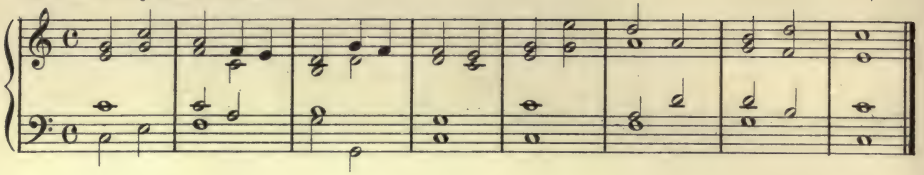
1c. Same with four notes to each beat.



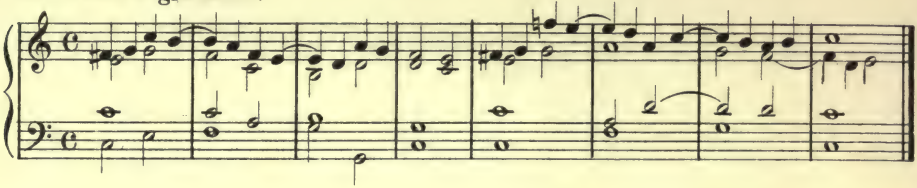
1d. Same with three notes to each beat.



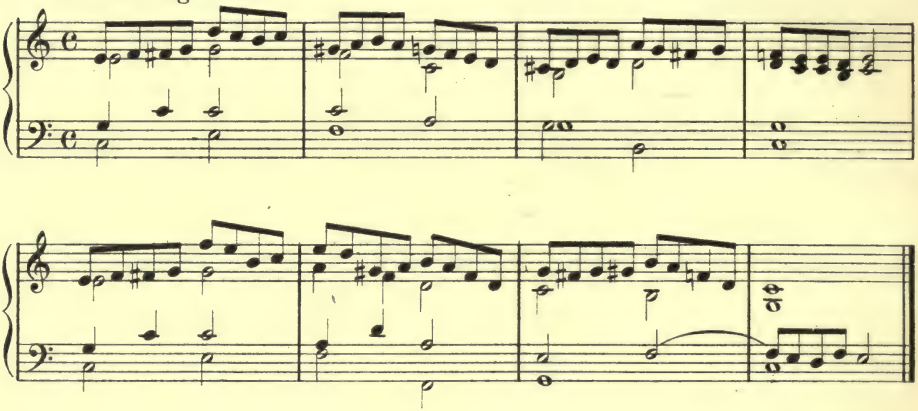
2a. Melody harmonized.



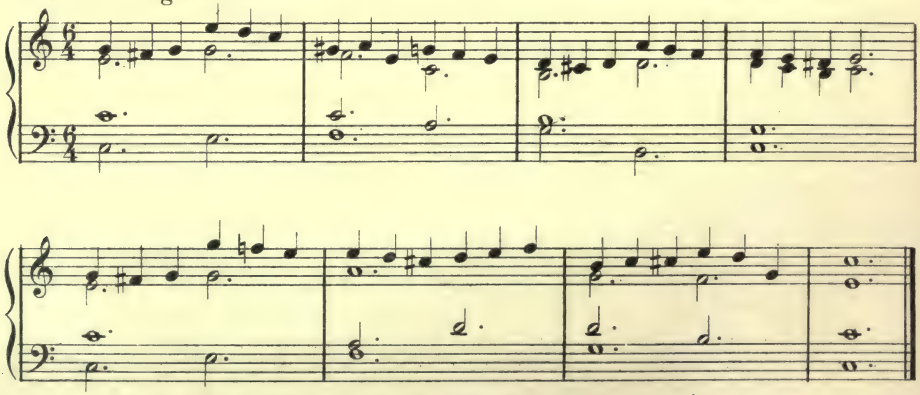
2b. First Figuration.



2c. Second Figuration.



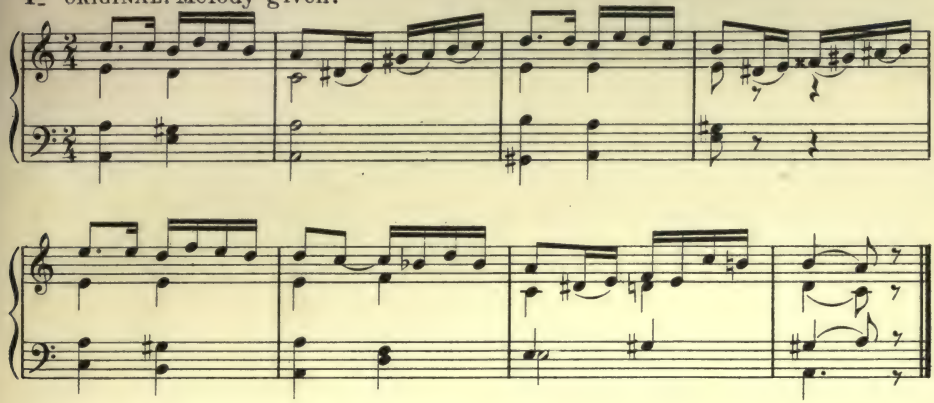
2d. Third Figuration.



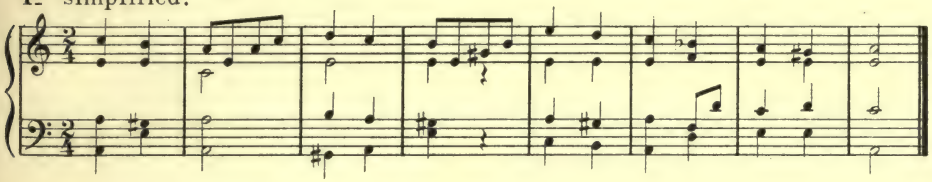
Note: The above serve merely as models for the pupil in the working out of the remaining exercises in this lesson.

EXERCISES TO LESSON LXVI, PAGE 211.
Harmonizing of Florid Melodies.

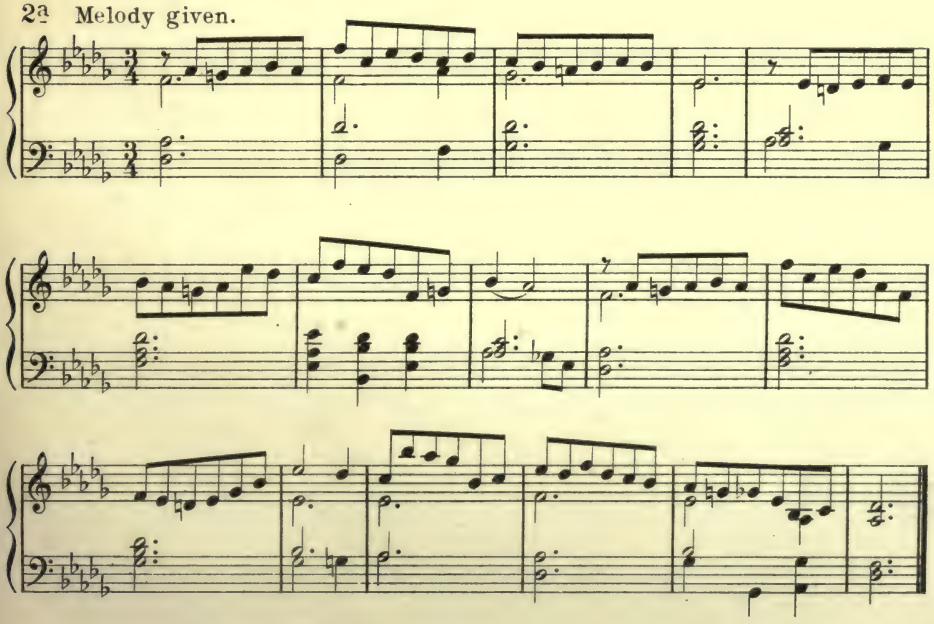
1a ORIGINAL. Melody given.



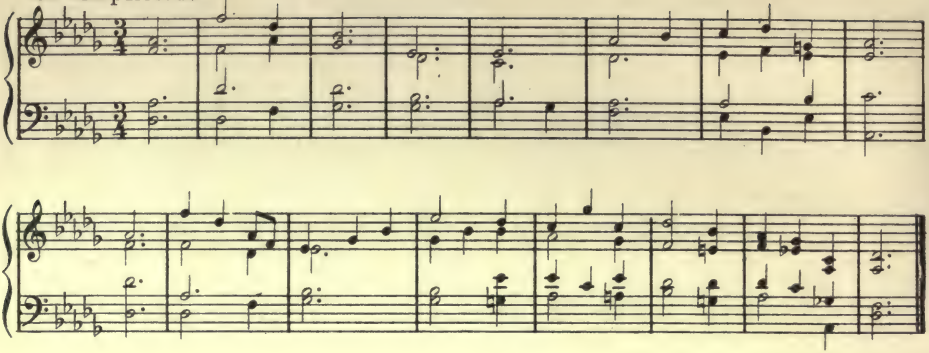
1b simplified.



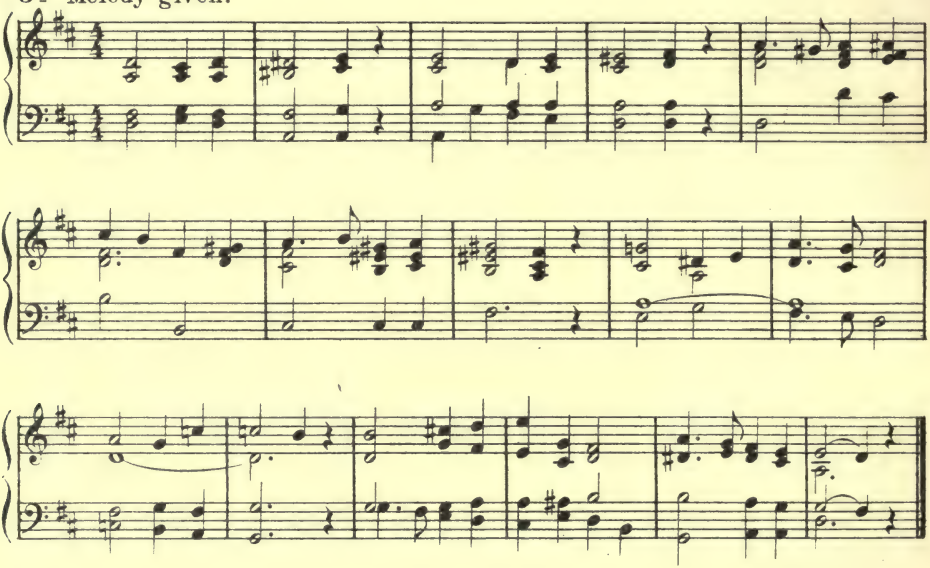
2a Melody given.



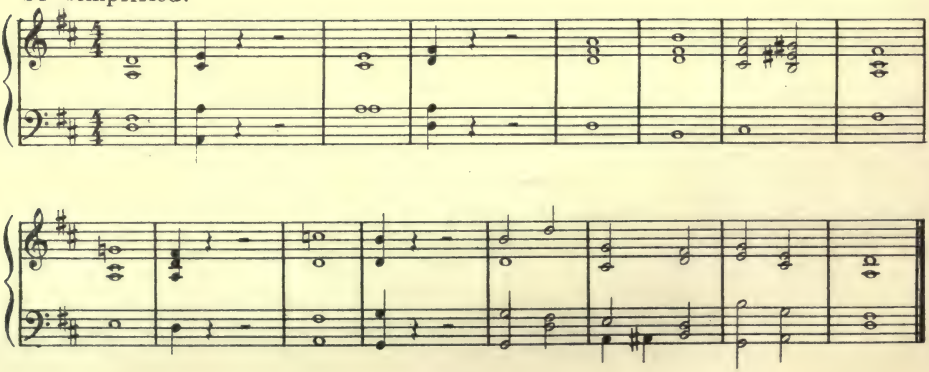
2b simplified.



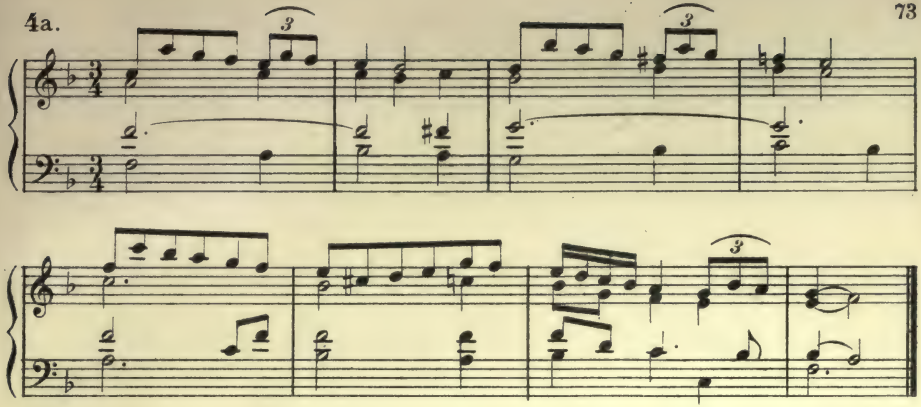
3a Melody given.



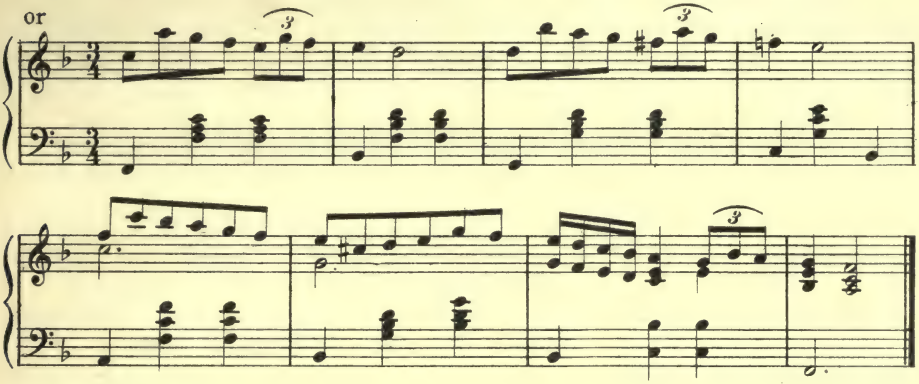
3b simplified.



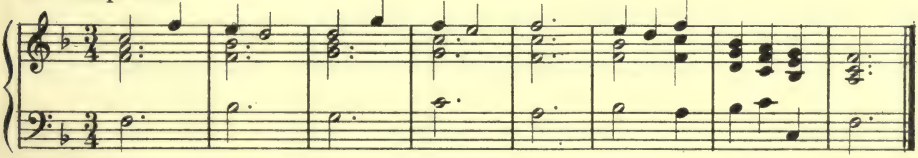
4a.



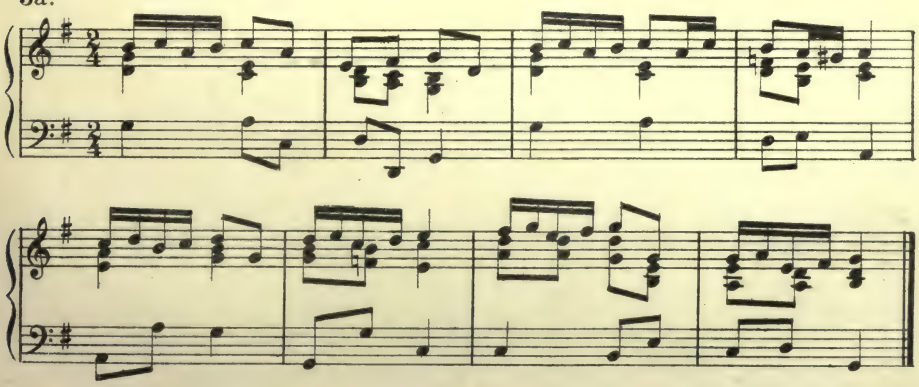
or



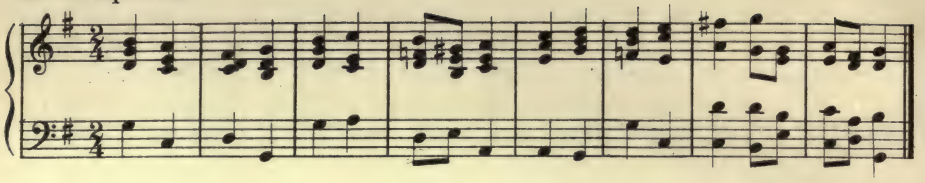
4b. Simplified.



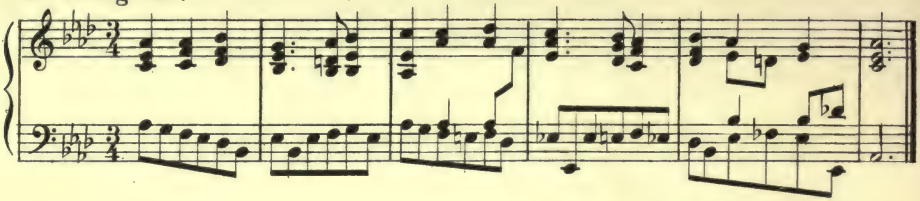
5a.



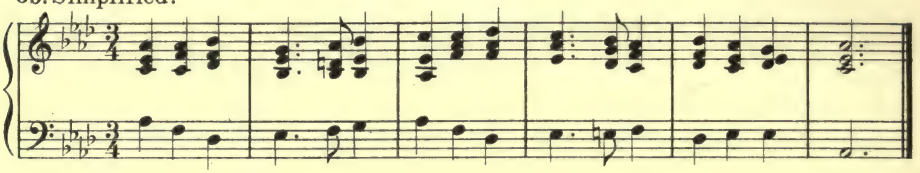
5b. Simplified.



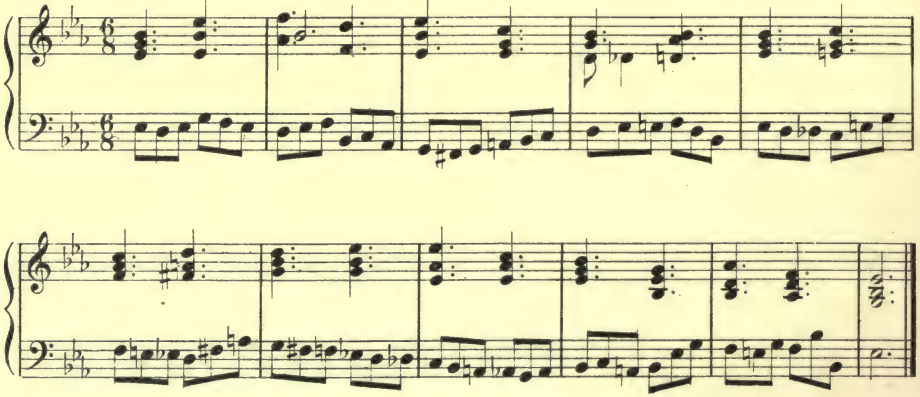
6a. Bass given.



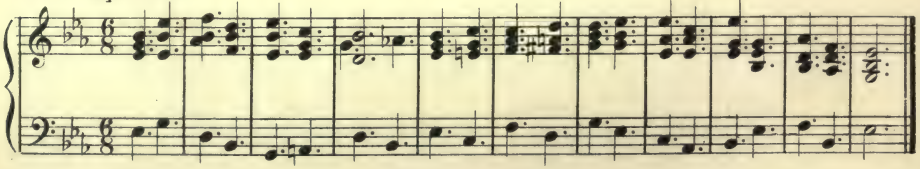
6b. Simplified.



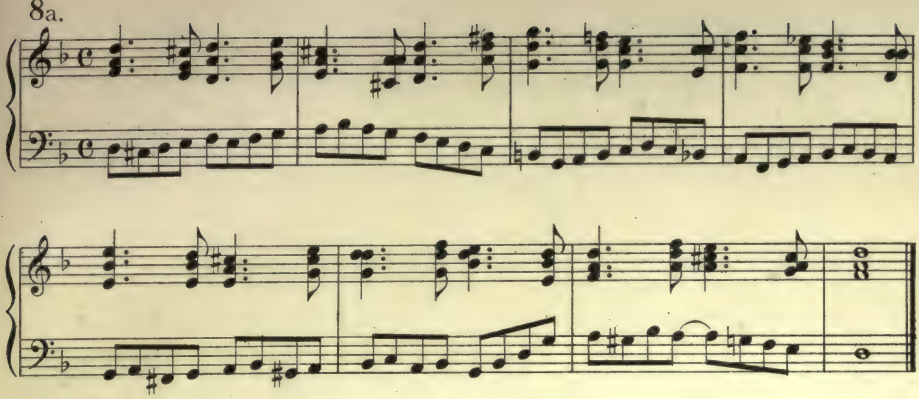
7a.



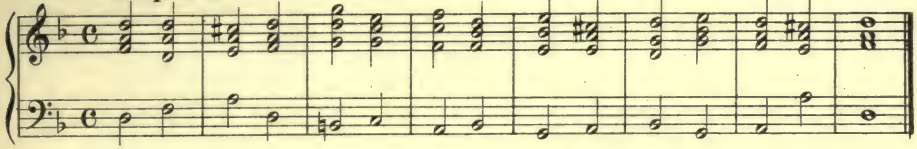
7b. Simplified.



8a.



8b. Simplified.



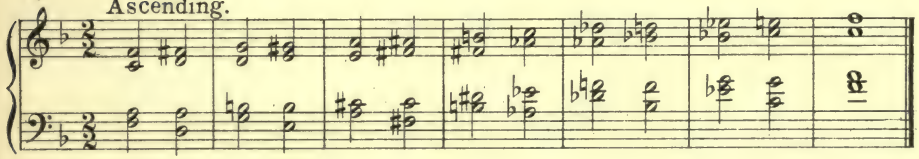
LESSON LXVII, PAGE 213.

Accompaniments.

EXERCISES TO LESSON LXVIII, PAGE 218.

The Chromatic Scale Harmonized.

1. Ascending.



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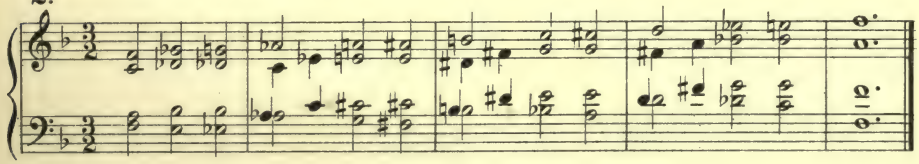

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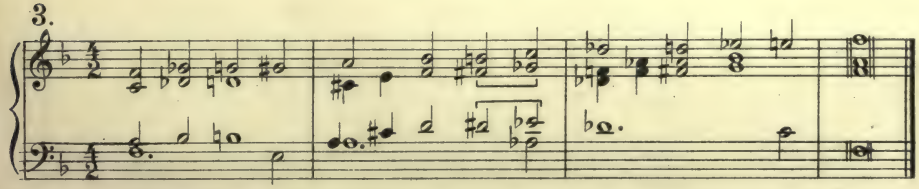

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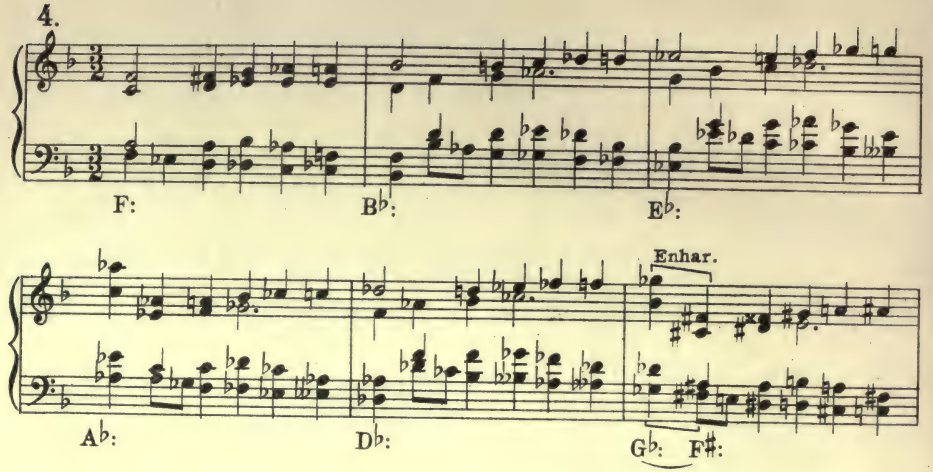

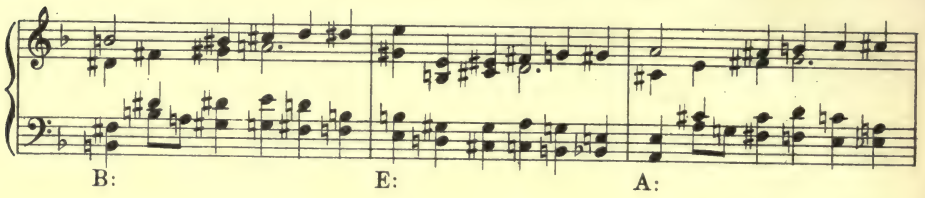

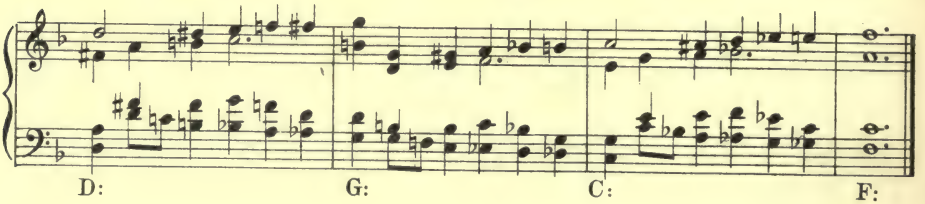

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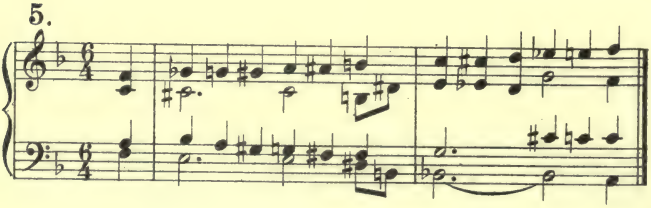
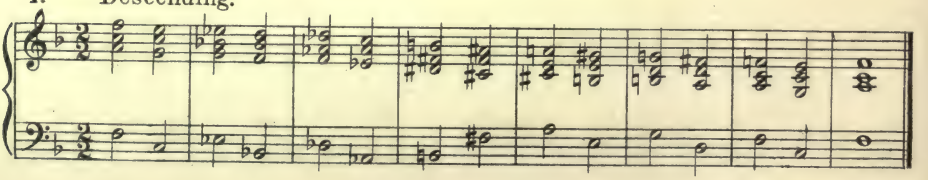


1. Descending.



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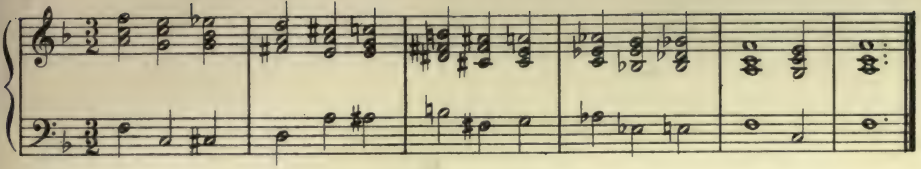

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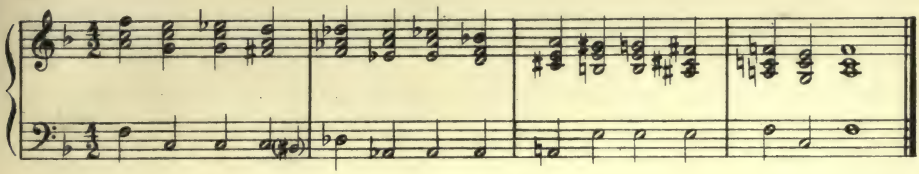

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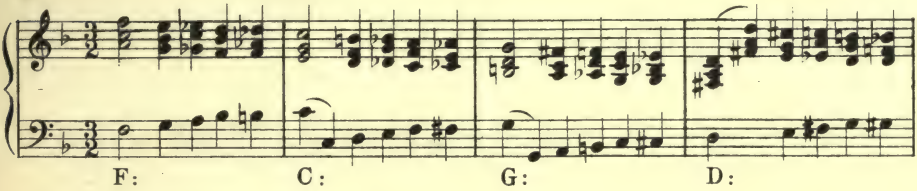

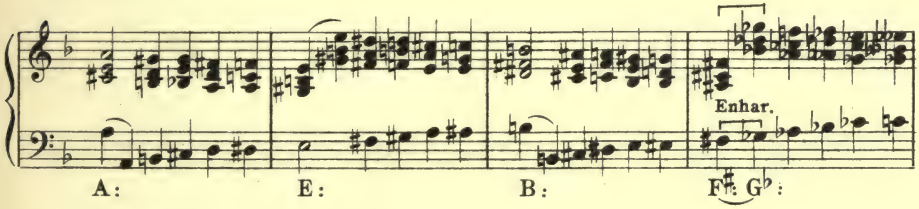

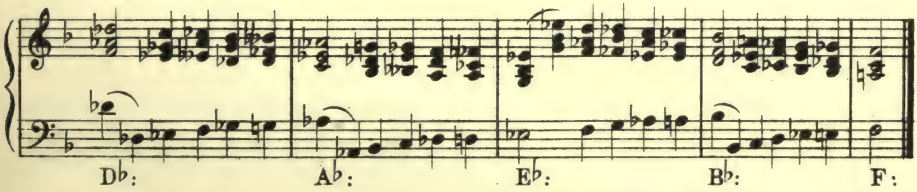

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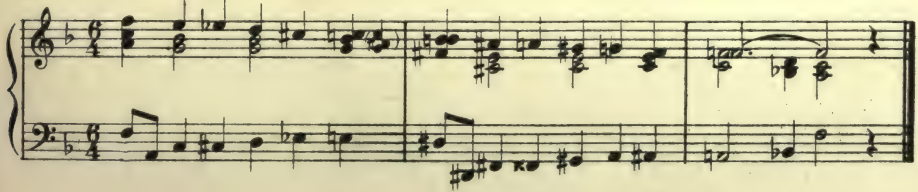
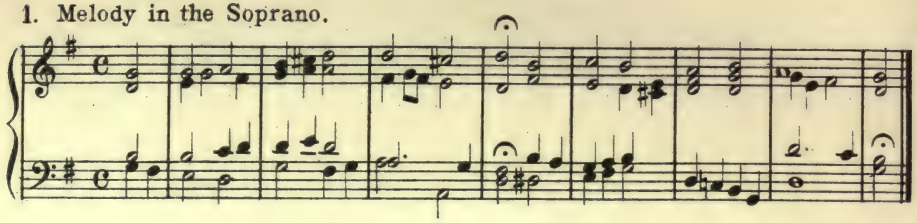


EXERCISES TO LESSON LXIX, PAGE 221.

The Figured Chorale.

1. Melody in the Soprano.



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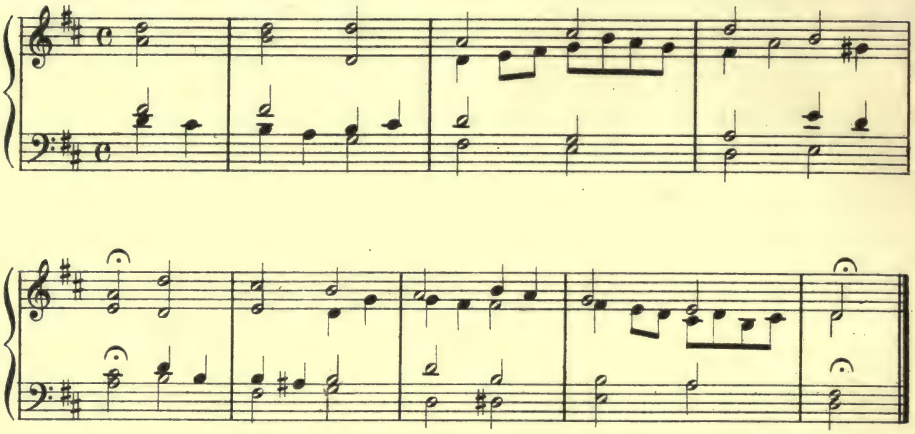

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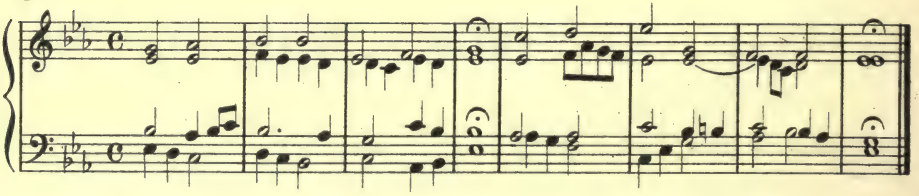
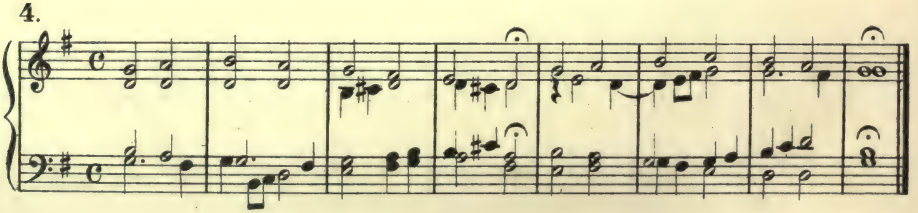
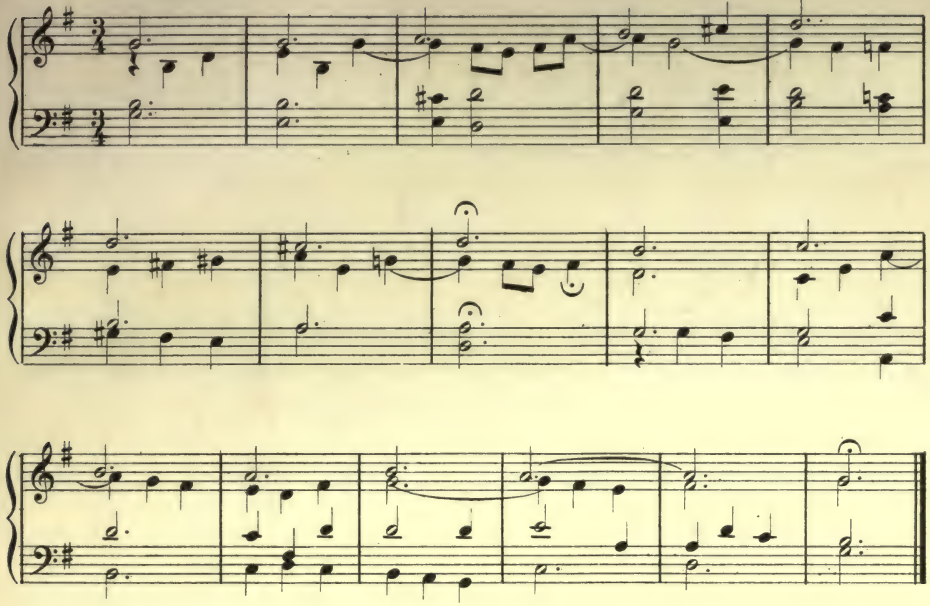


4.



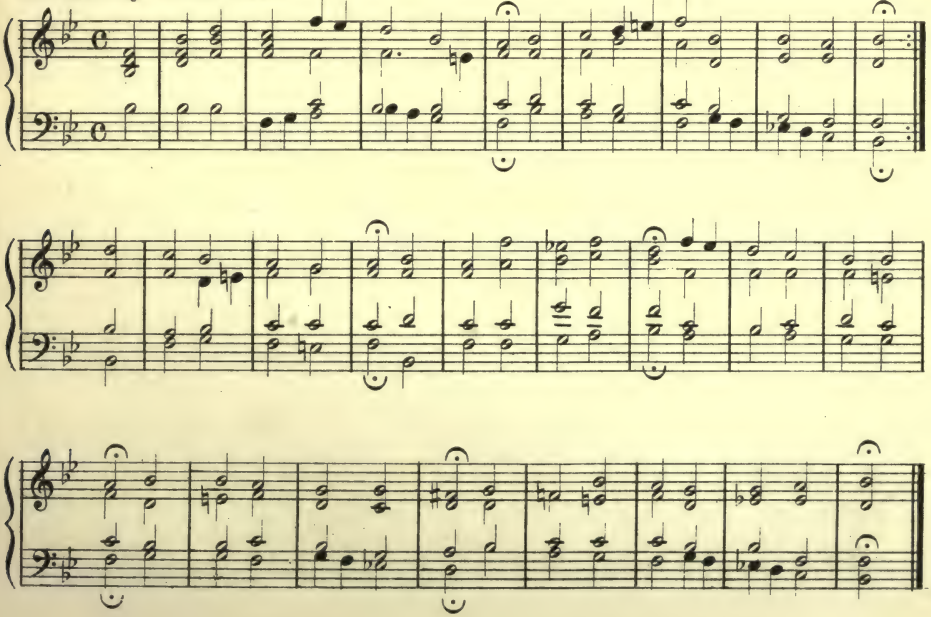
5. In triple rhythm.



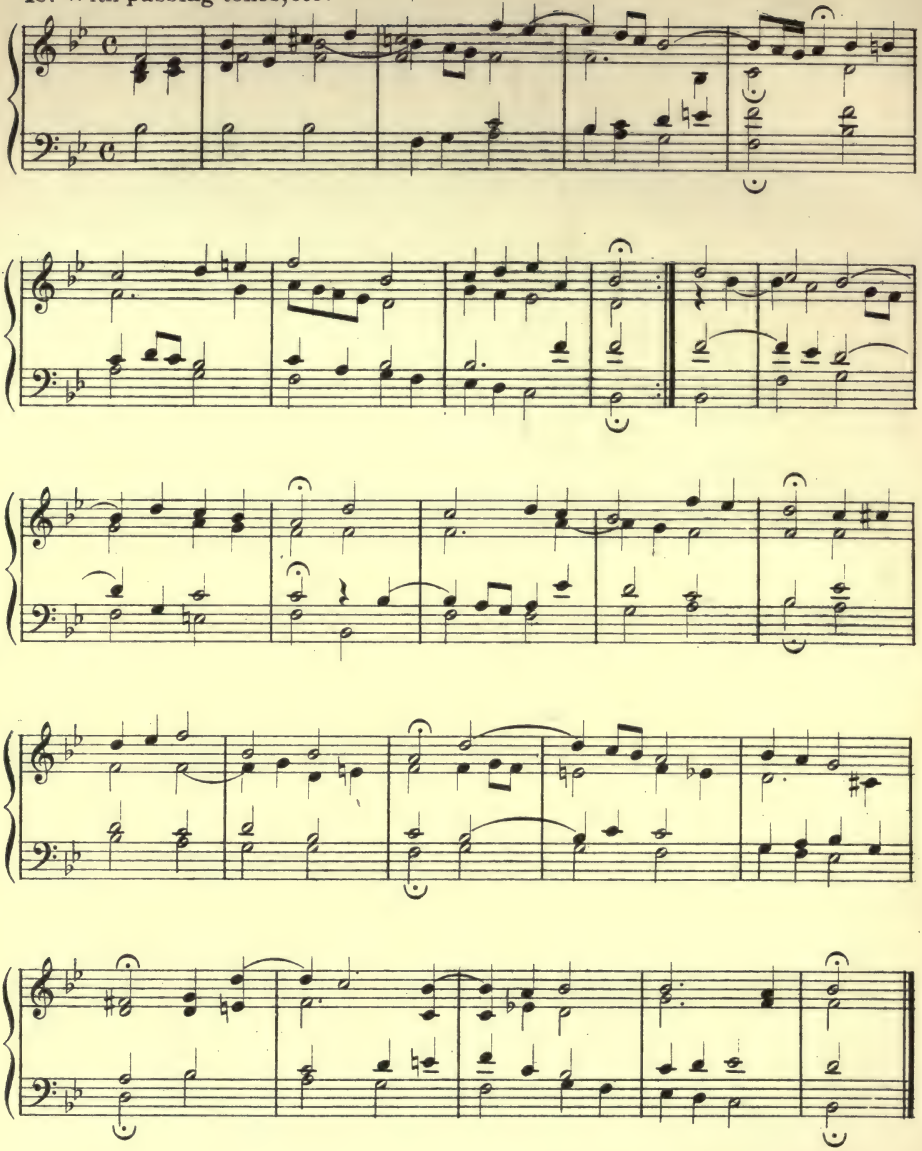
EXERCISES TO LESSON LXX, PAGE 224.

The Figured Chorale. *(Continued.)*

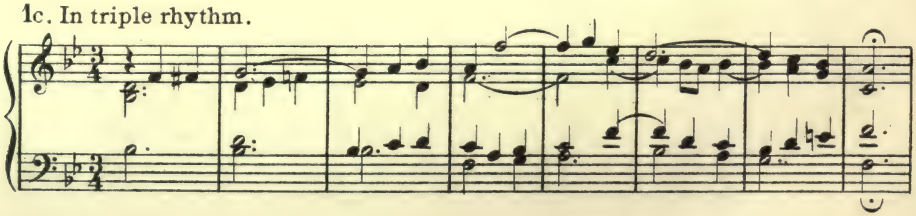
1a. Melody in the Bass.

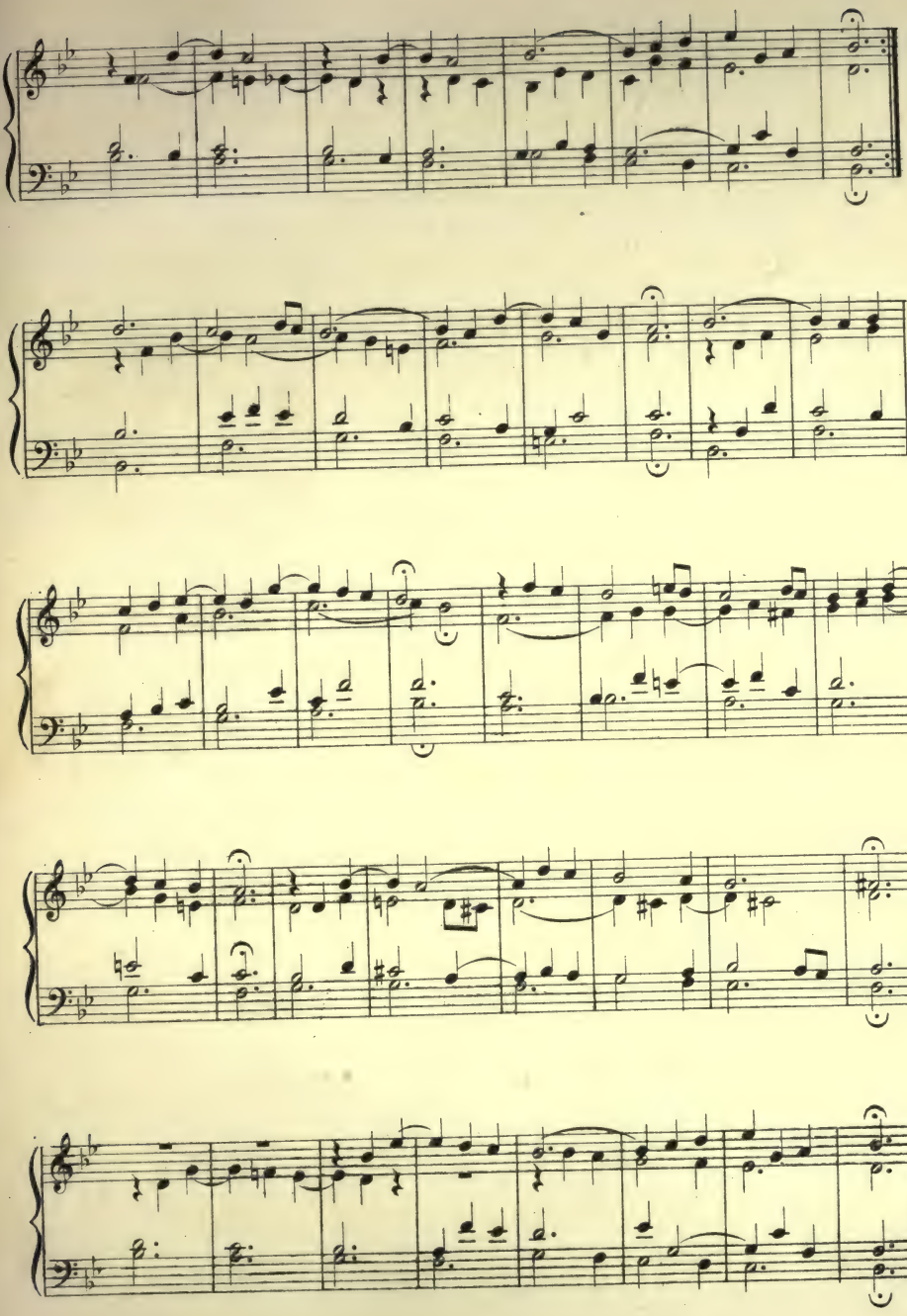


1b. With passing tones, etc.

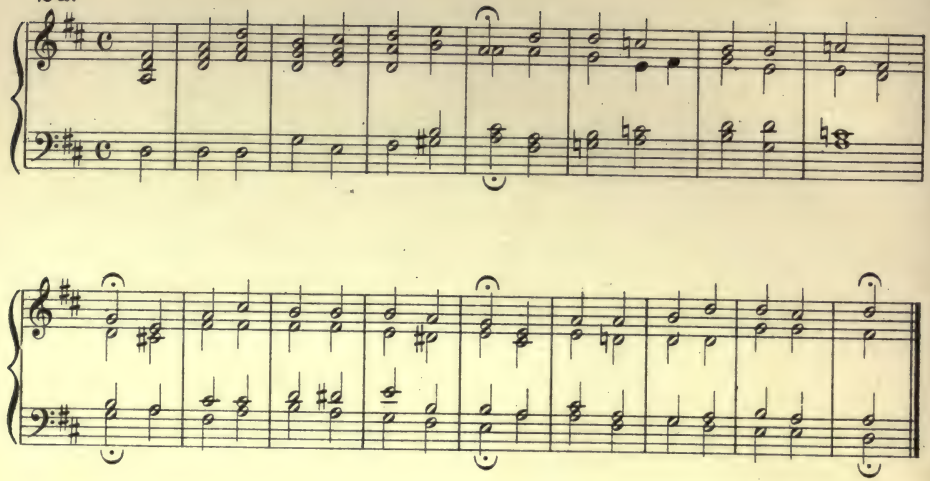


1c. In triple rhythm.

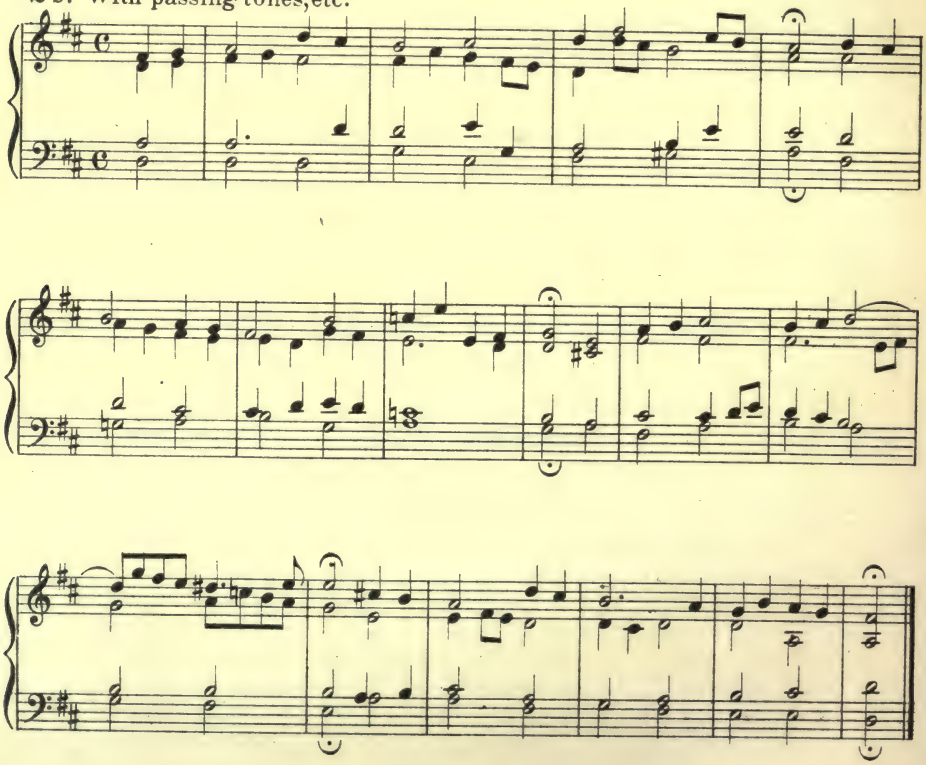




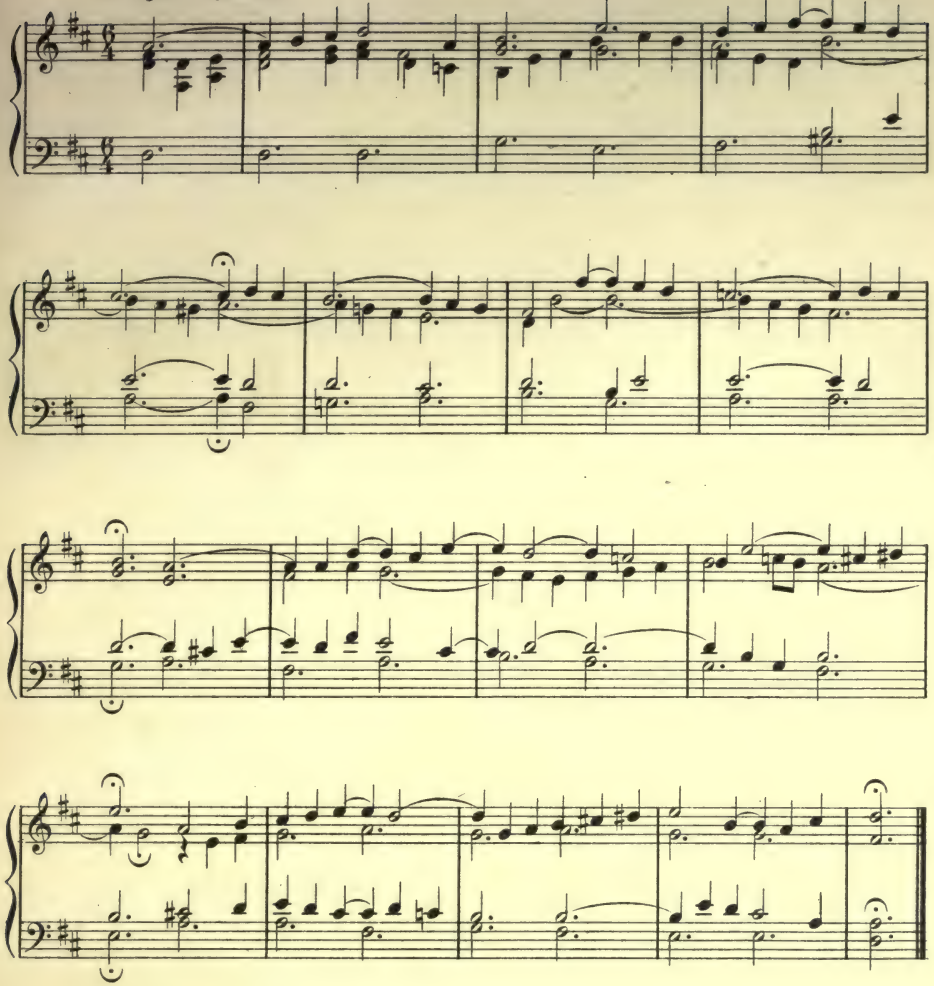
2a.



2b. With passing tones, etc.



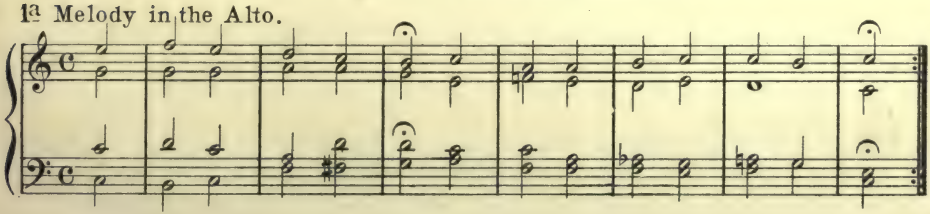
In triple rhythm.

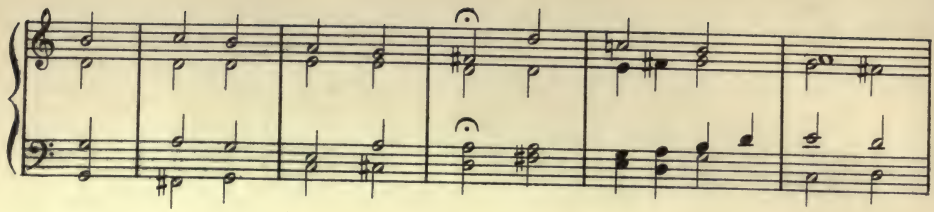


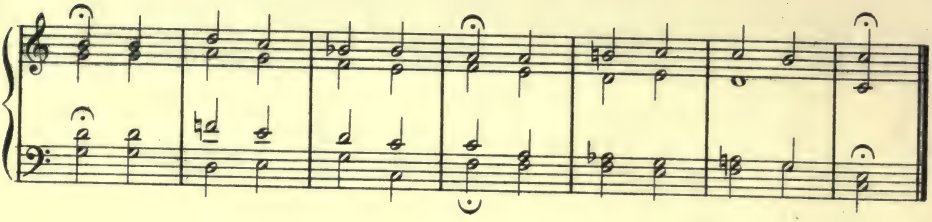
EXERCISES TO LESSON LXXI, PAGE 225.

The Figured Chorale *(Continued.)*

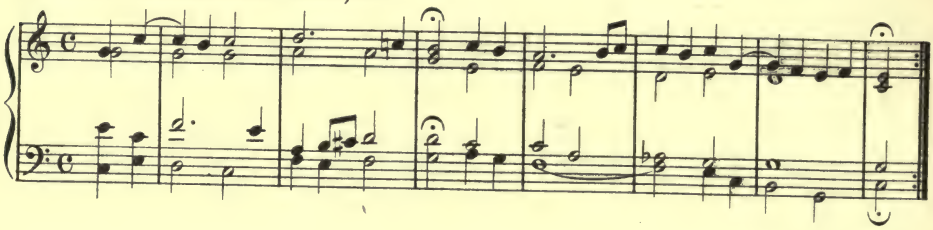
1a Melody in the Alto.

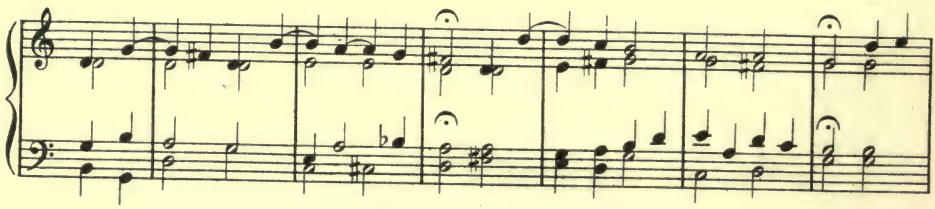


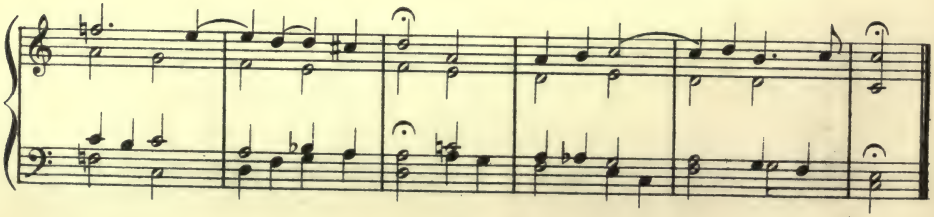




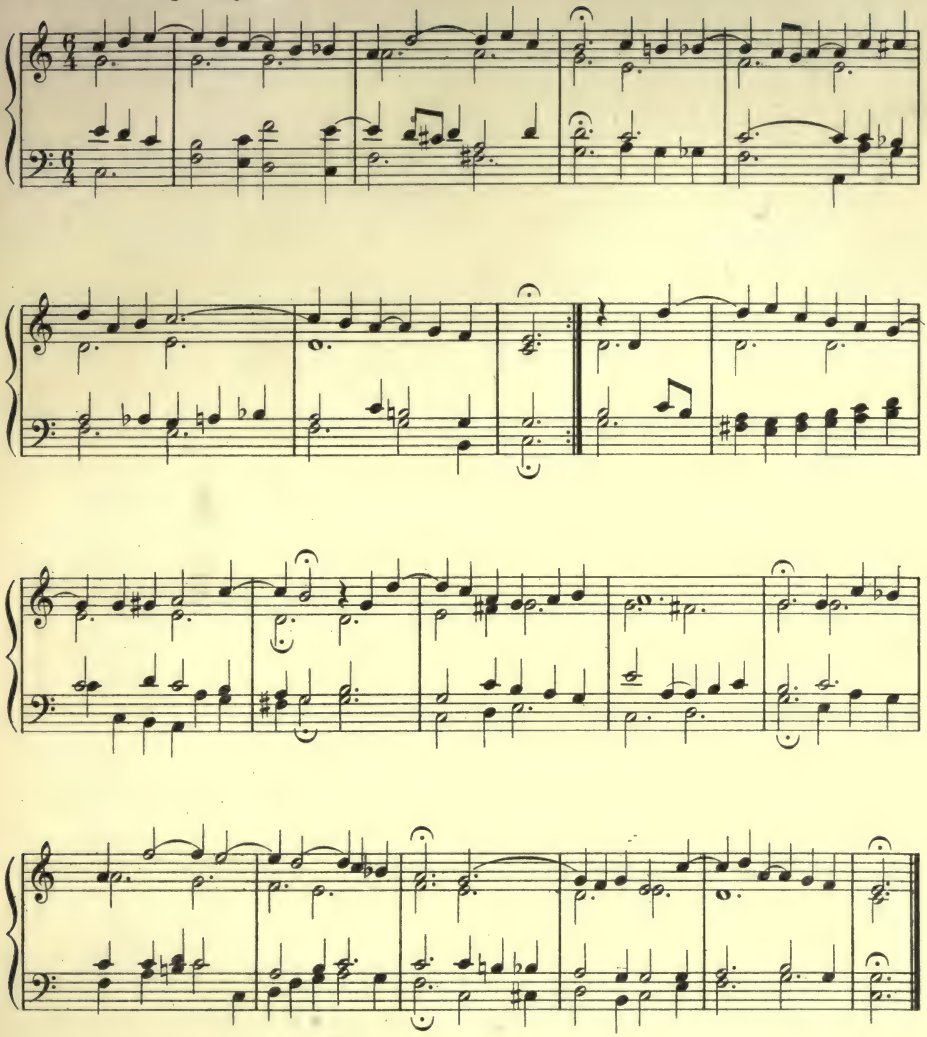
1b With nonharmonic tones, etc:



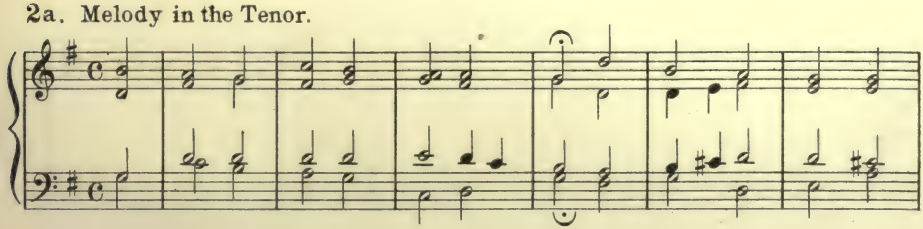


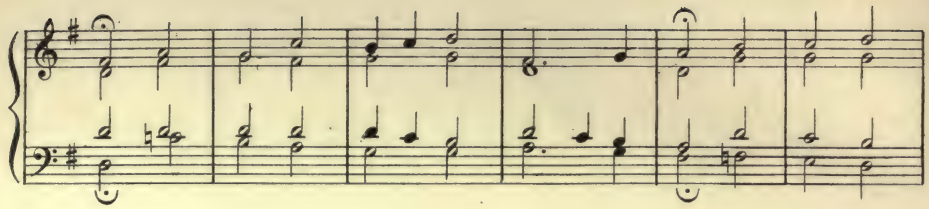


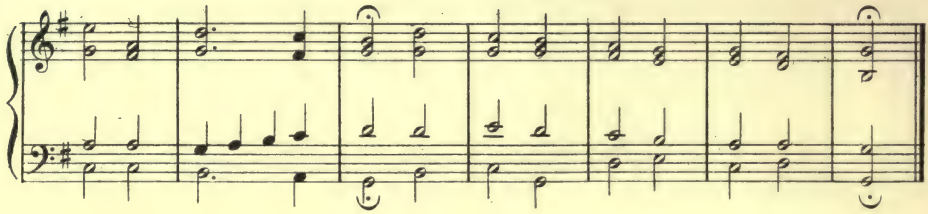
1c. And in triple rhythm:



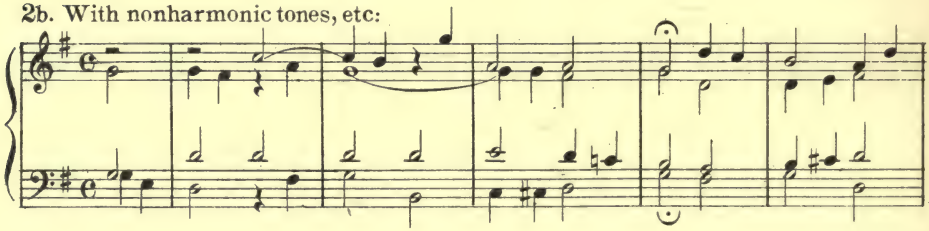
2a. Melody in the Tenor.

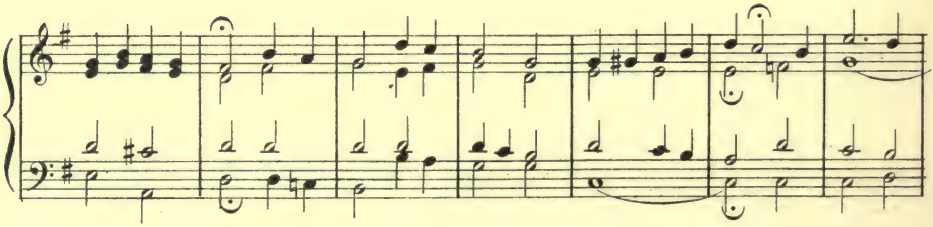


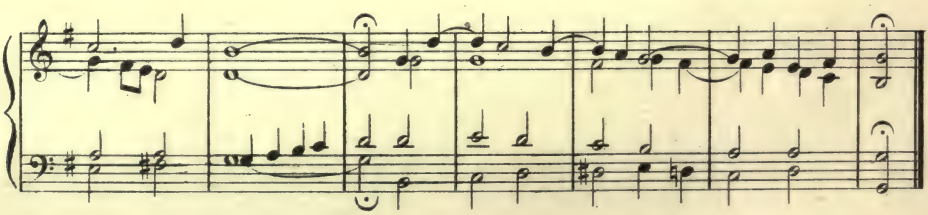




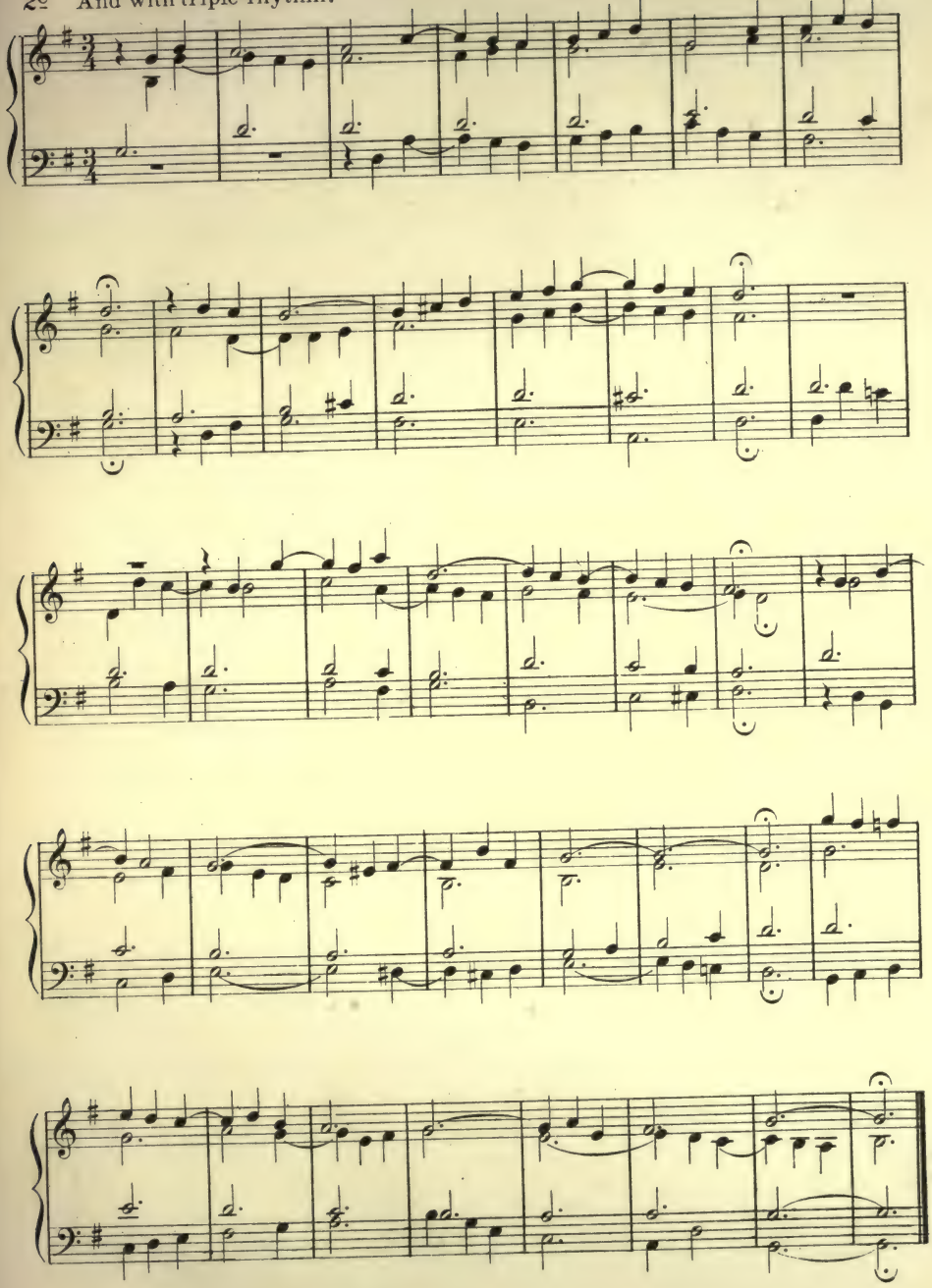
2b. With nonharmonic tones, etc:







2c And with triple rhythm.



EXERCISES TO LESSON LXXII, PAGE 227.

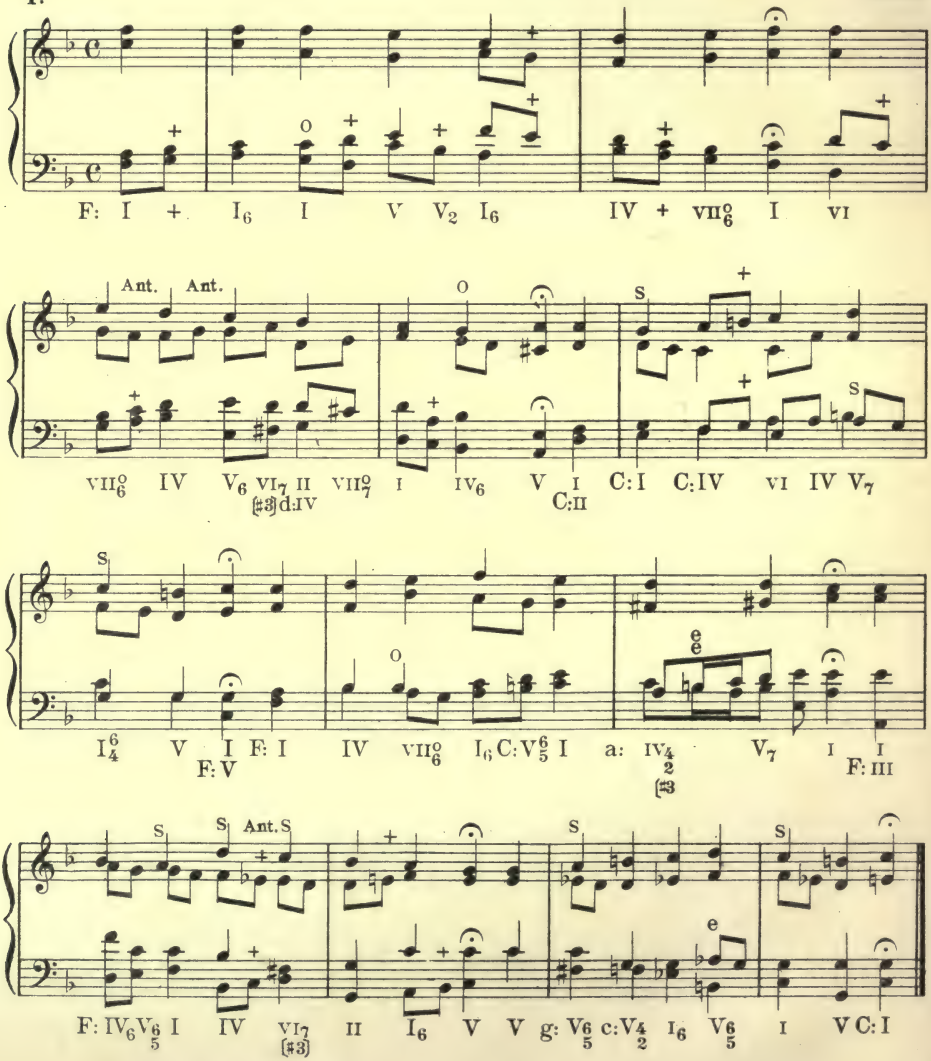
Analysis.

SIGNS USED IN ANALYSIS.

O.	Accented Passing Tone.	S.	Suspension.
+.	Unaccented Passing Tone.	F. T.	Free Tone.
App.	Appoggiatura.	E.	Embellishment.
D. App.	Double Appoggiatura.	O. P.	Organ Point.
Ant.	Anticipation.	T. O. P.	Tonic Organ Point.
F. Ant.	Free Anticipation.	D. O. P.	Dominant Organ Point.
R.	Retardation.		

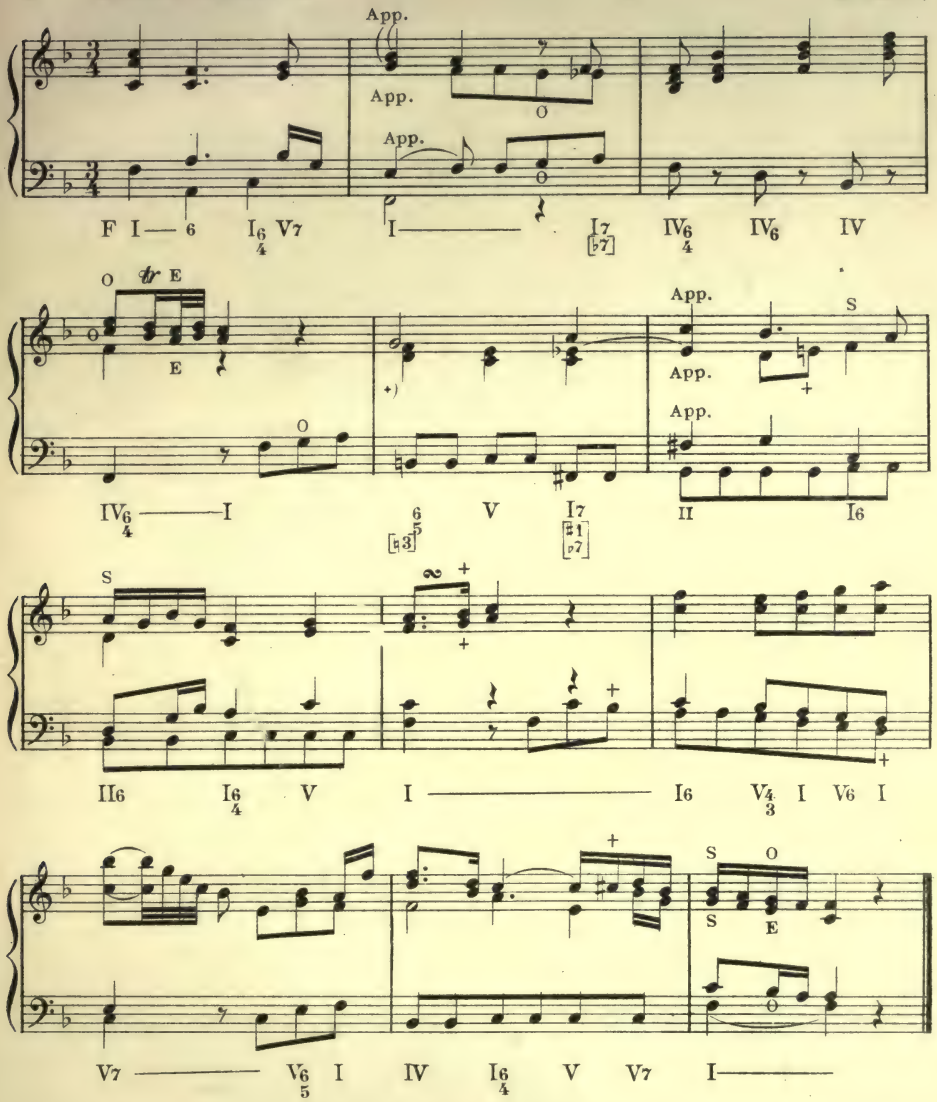
Note: It will be seen by the following analysis that even dominant and diminished seventh chords are not considered as producing modulation unless followed by a more or less emphatic cadence in the same key. See Note 2, Lesson 72.

1. BACH.



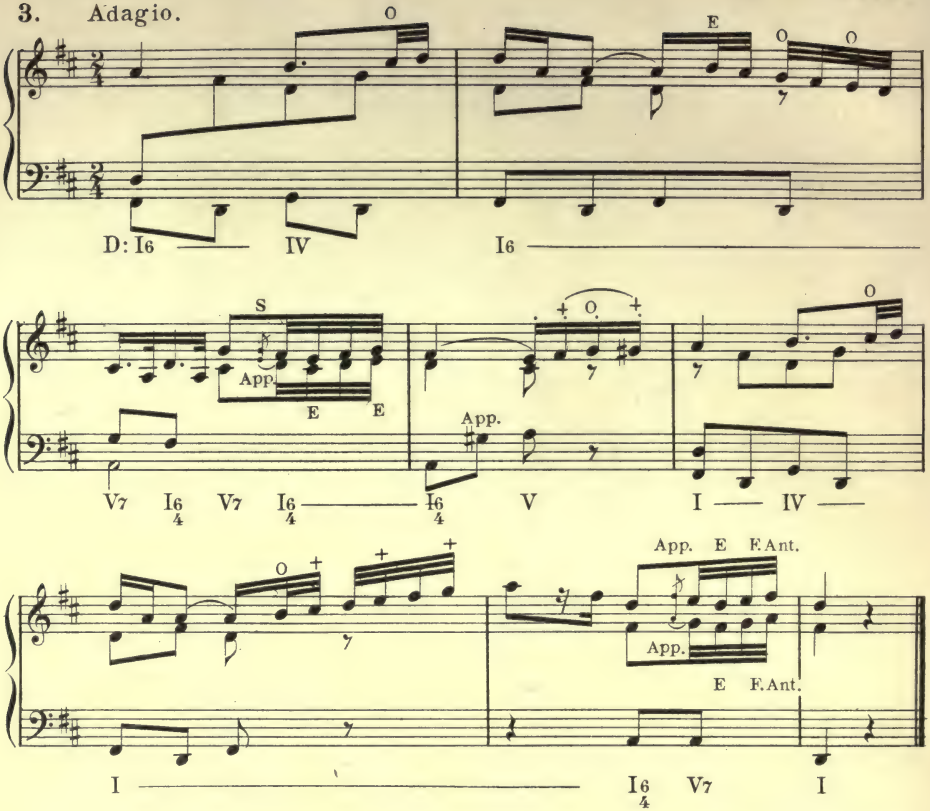
2. Andante cantabile.

MOZART.

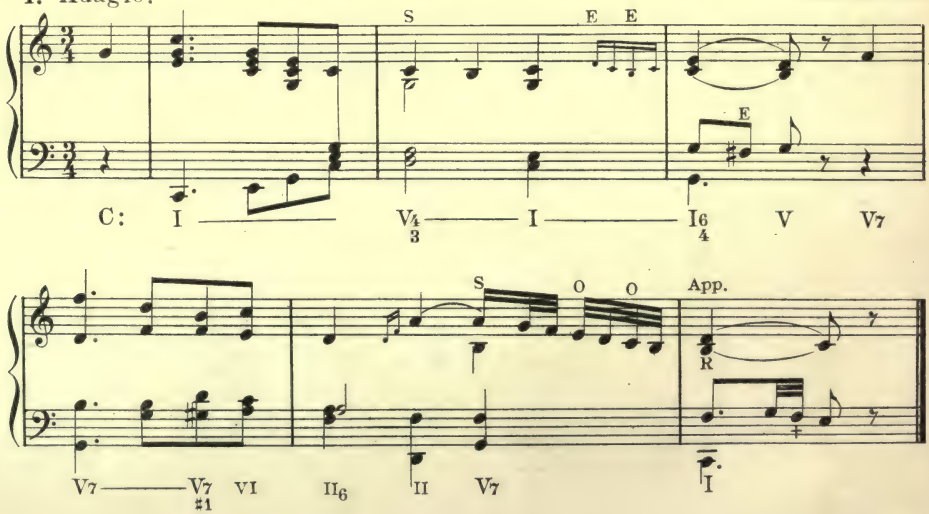


+) These four counts may also be interpreted: C: V^6_5 I g: VII^o_{7o} I; which is the oldfashioned interpretation, in contradistinction to the more modern idea of regarding such passages as intensifications of scale chords other than the tonic by associating them with their apparent dominant or diminished sevenths, these apparent tonics being subordinate to the tonic chord which fixes the key at the end of the phrase. In the above case the impression of a change of key is very fleeting; hence the use of altered chords.

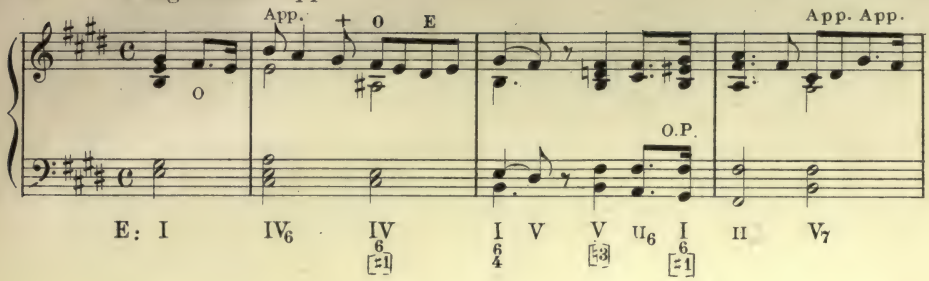
3. Adagio. HAYDN.

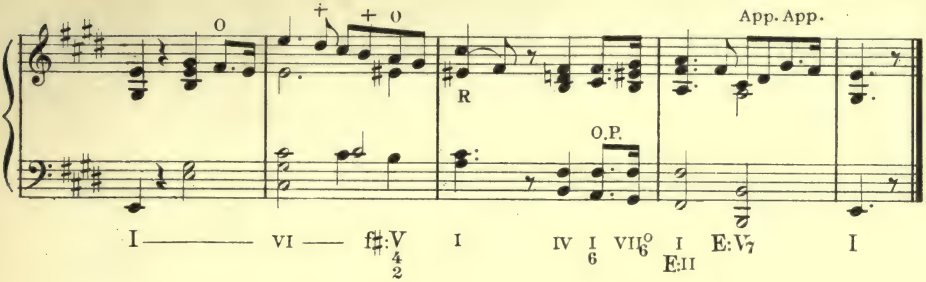


4. Adagio. BEETHOVEN.

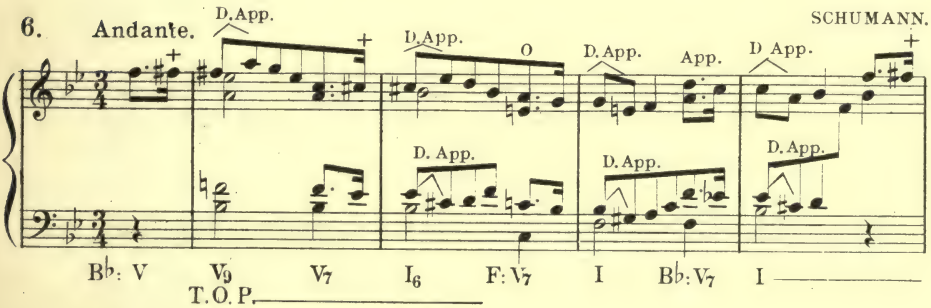


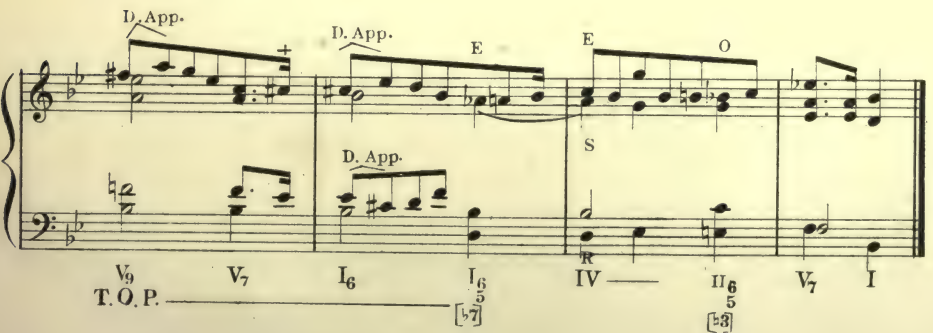
5. Adagio non troppo. MENDELSSOHN.



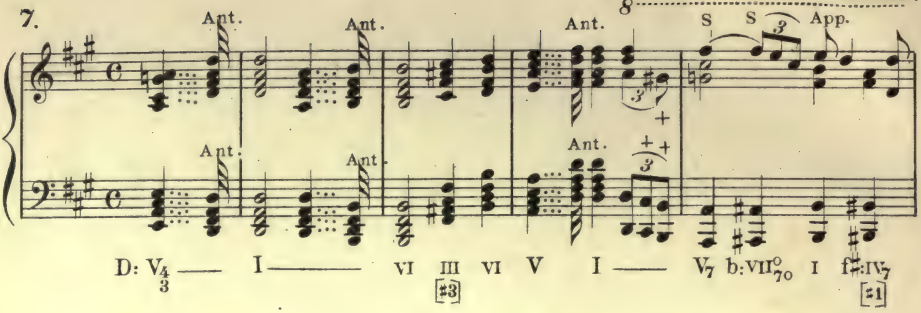


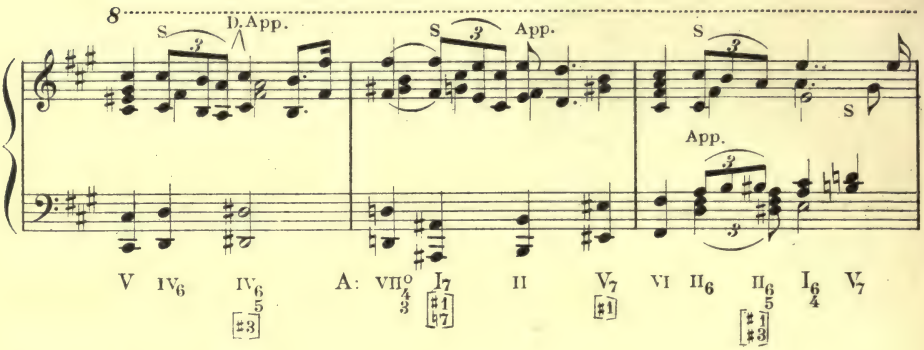
6. Andante. SCHUMANN.

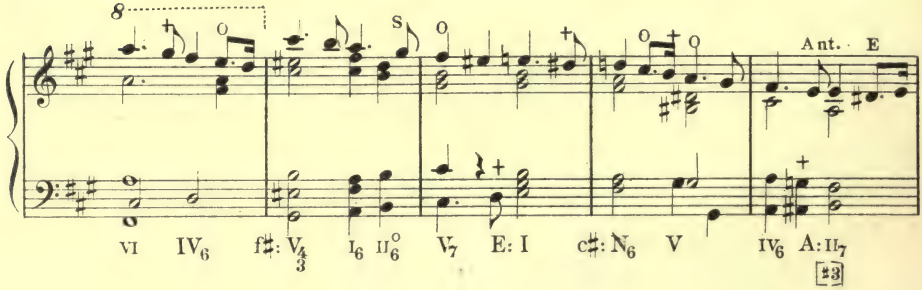


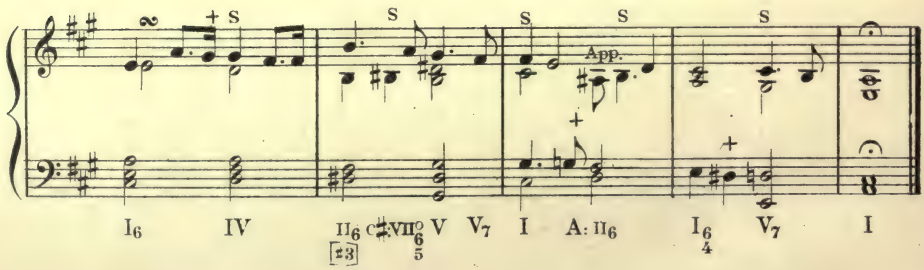


7.


Ant.
Ant.
Ant.
Ant.
Ant.
Ant.
S
S
App.
D: V4/3 — I — VI III VI V I — V7 b:VII°7/o I f♯:IV7
♯3
♯1


S
D. App.
S
App.
S
App.
S
V IV6 IV6/5 A: VII°4/3 I7 II V7 VI II6 II6/5 I6/4 V7
♯3
♯1 ♭7
♯1
♯1 ♯3

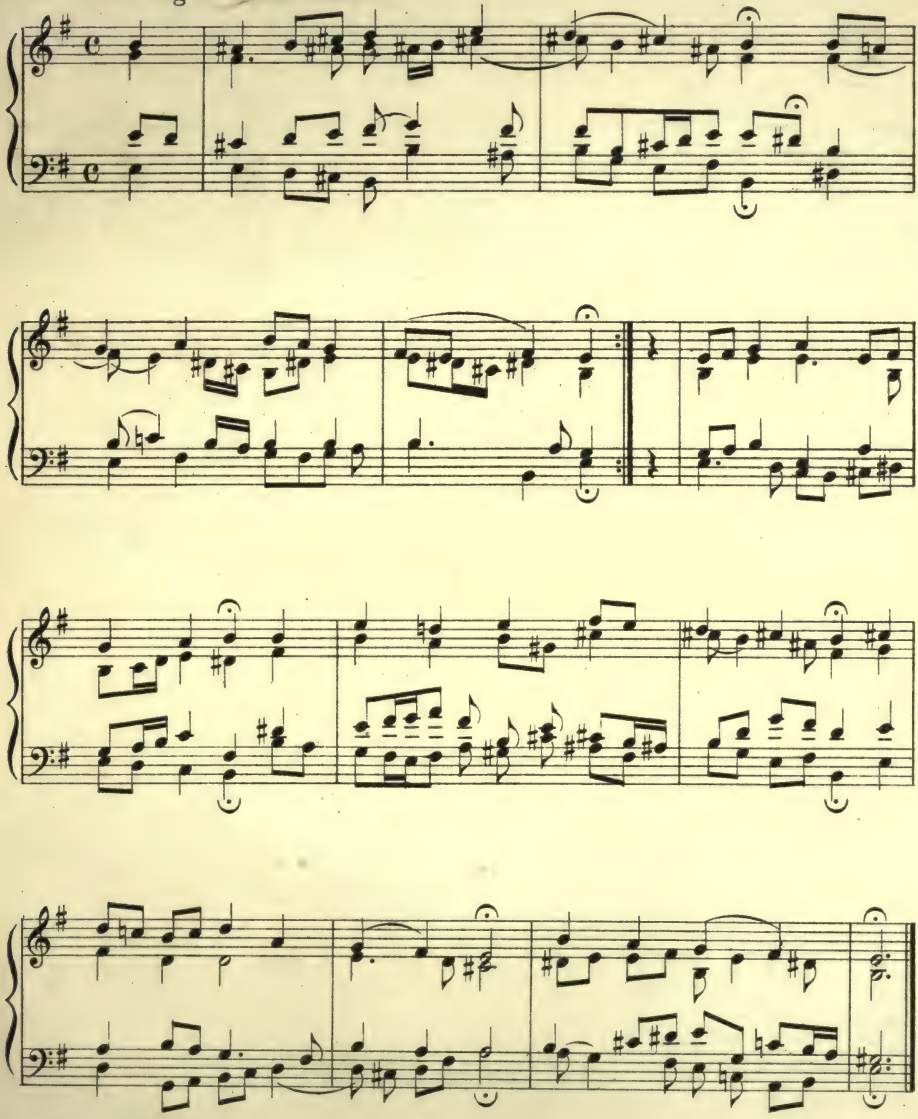

O
S
O
O
Ant.
E
VI IV6 f♯: V4/3 I6 II°6 V7 E: I c♯: N6 V IV6 A: II7
♯3


S
S
S
S
S
App.
I6 IV II6 c♯:VII°6/5 V V7 I A: II6 I6/4 V7 I
♯3

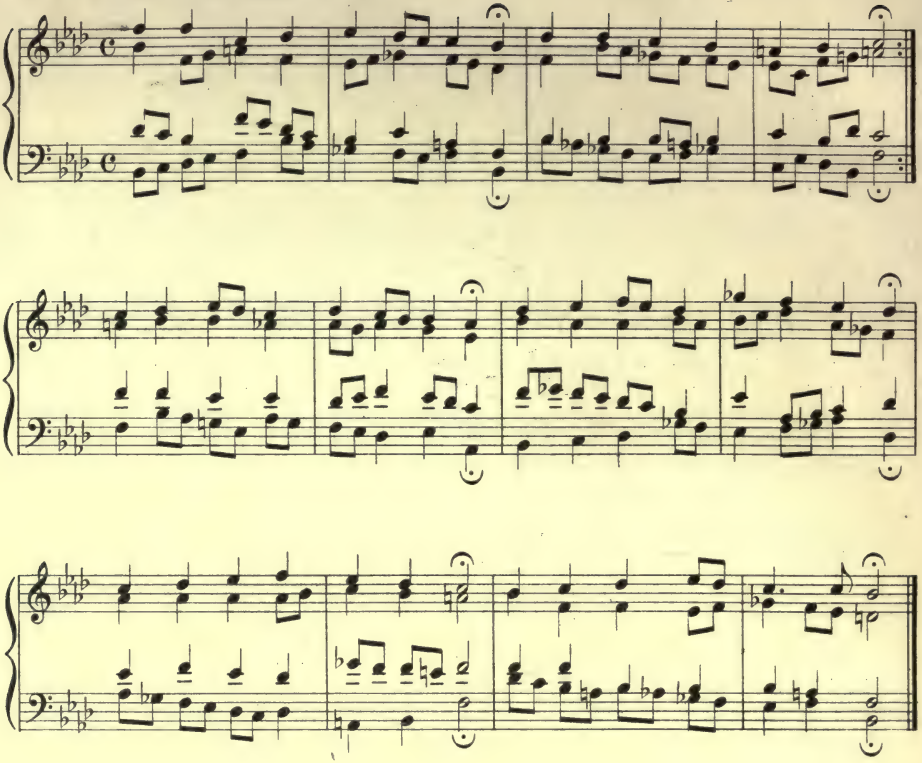
CHORAL MELODIES TO BE HARMONIZED, PAGE 231.

The following are taken from the 371 Choralgesänge by John Sebastian Bach. It is not expected that the pupil will succeed in harmonizing these chorales with the masterly daring and freedom of that great master, but he will gain much benefit from comparing his work with the originals.

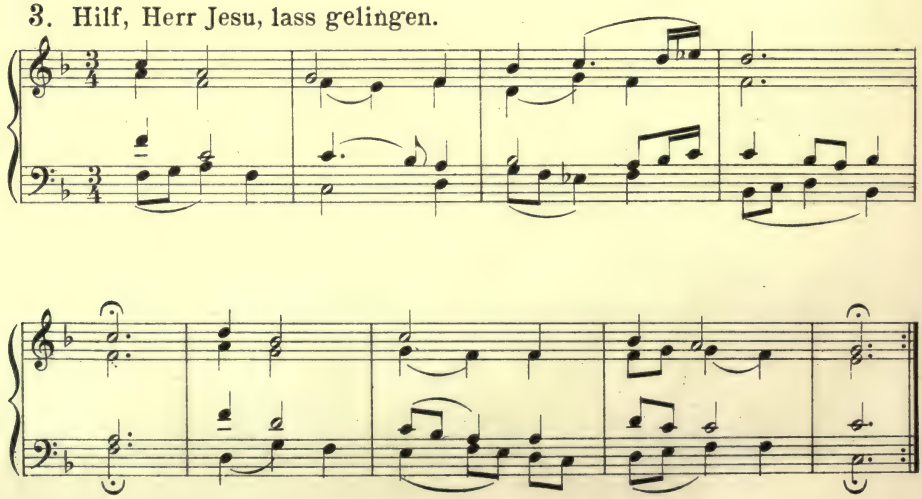
1. Christ lag in Todesbanden.

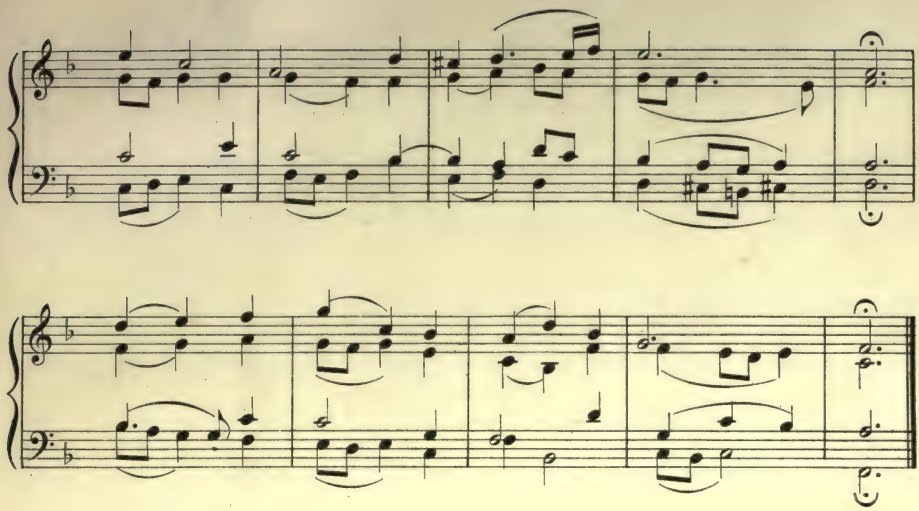


2. Jesu, der du meine Seele.

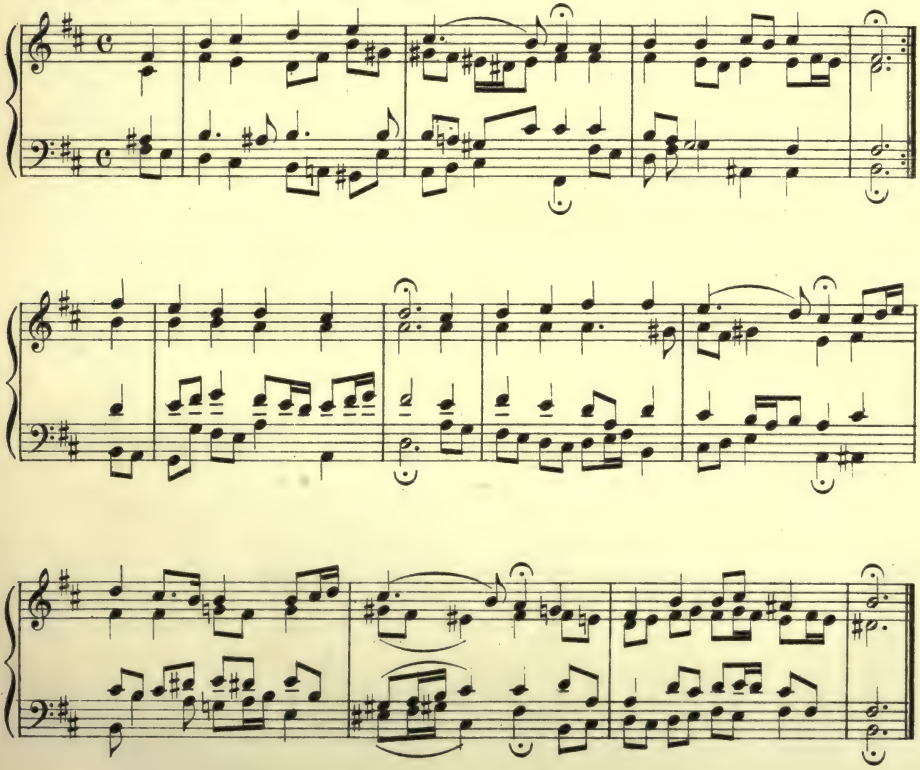


3. Hilf, Herr Jesu, lass gelingen.

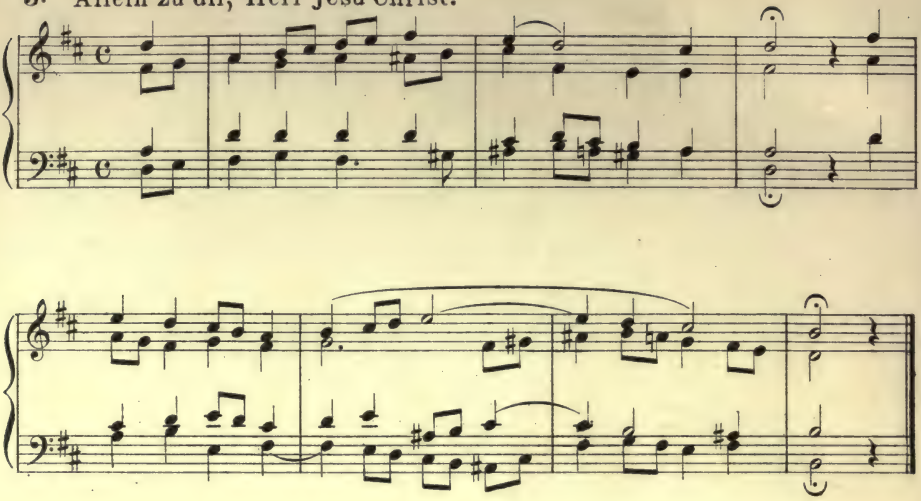




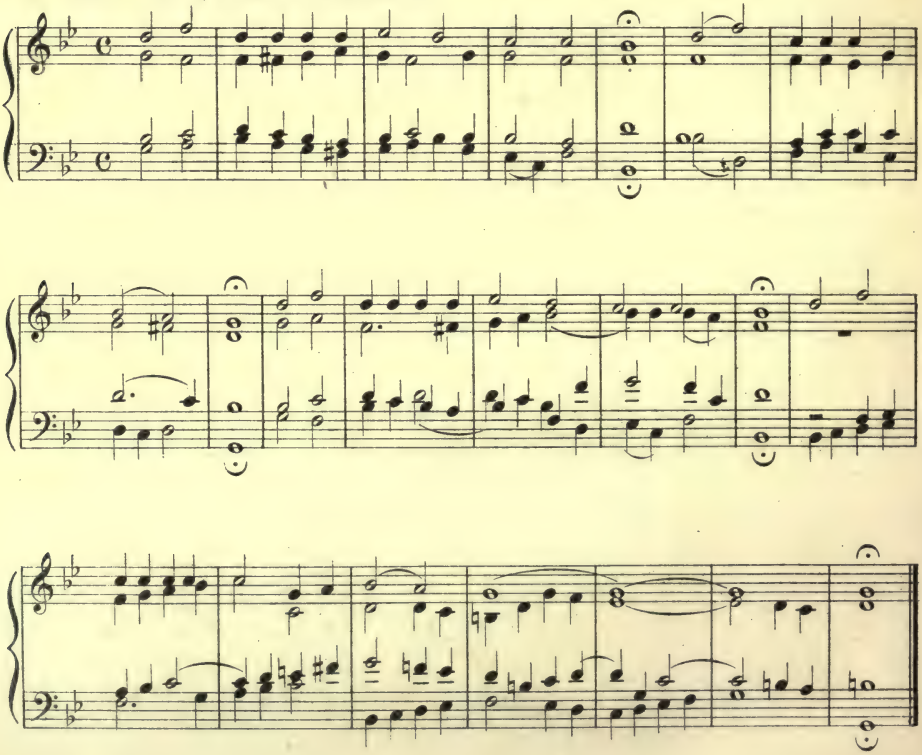
4. Von Gott will ich nicht lassen.



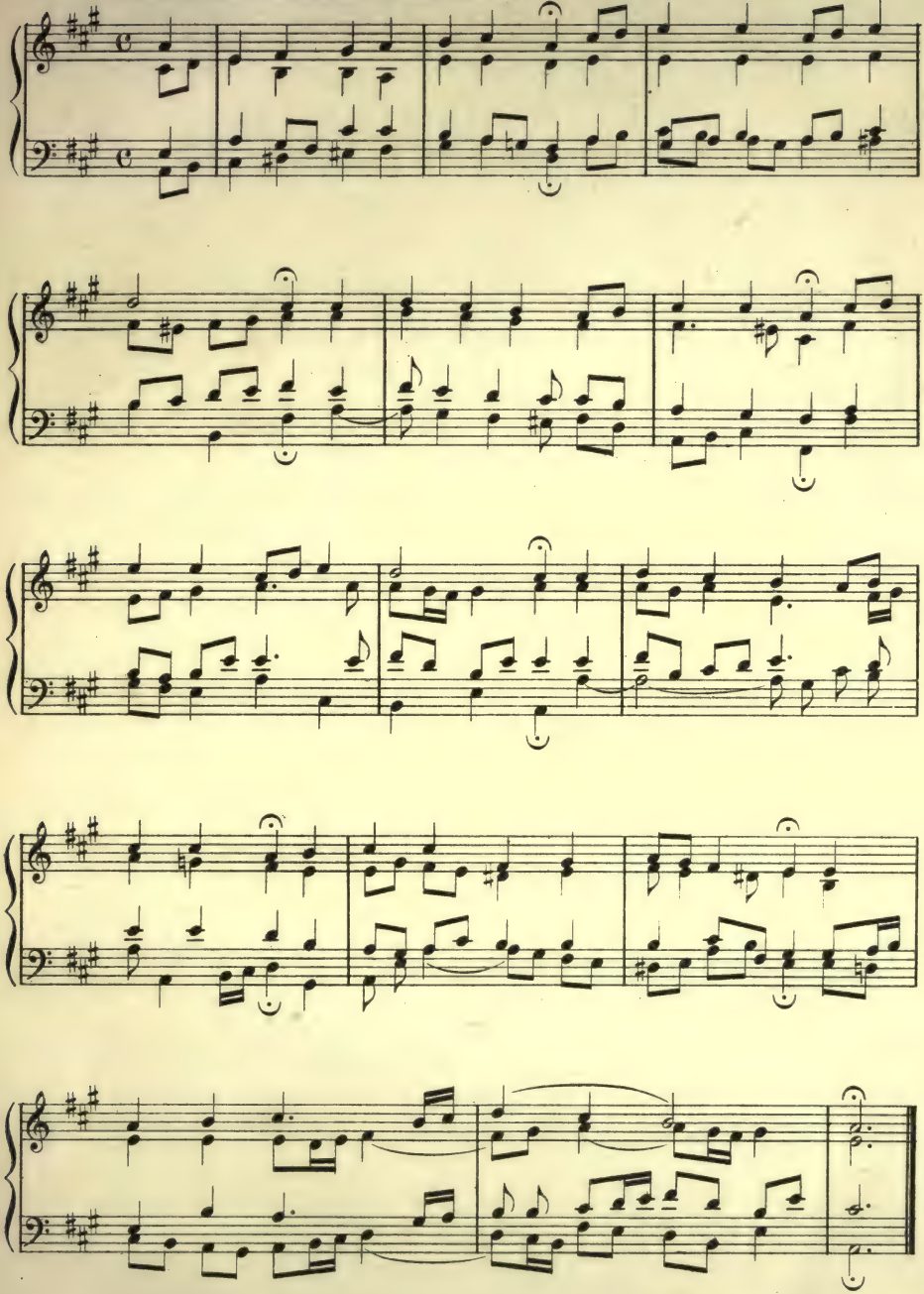
5. Allein zu dir, Herr Jesu Christ.



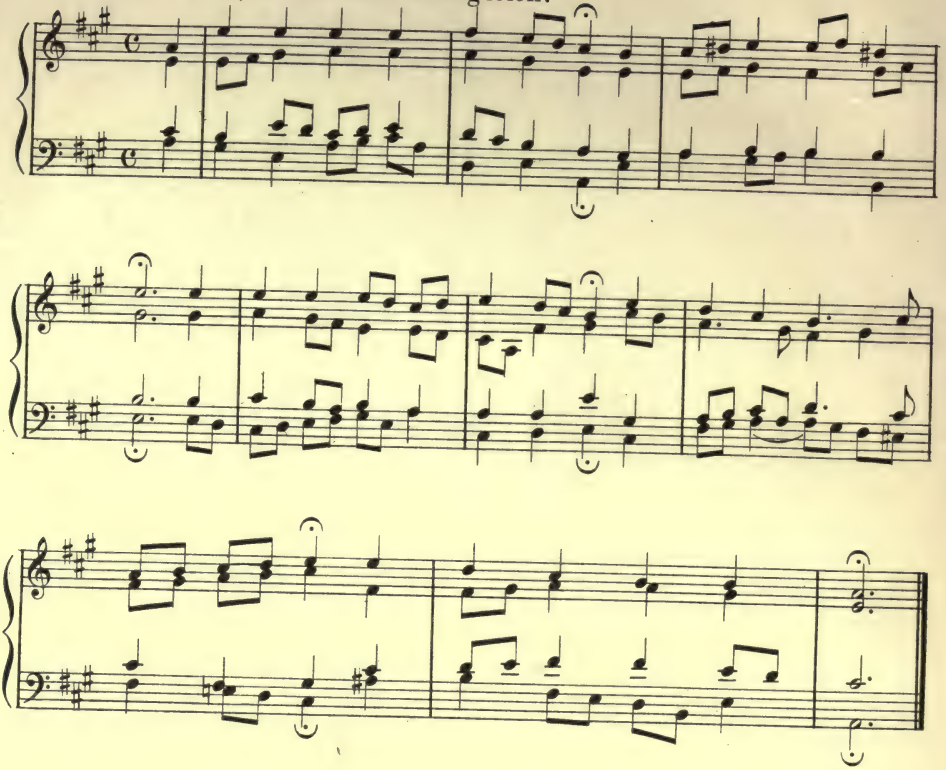
6. Meine Seel' erhebt den Herren.



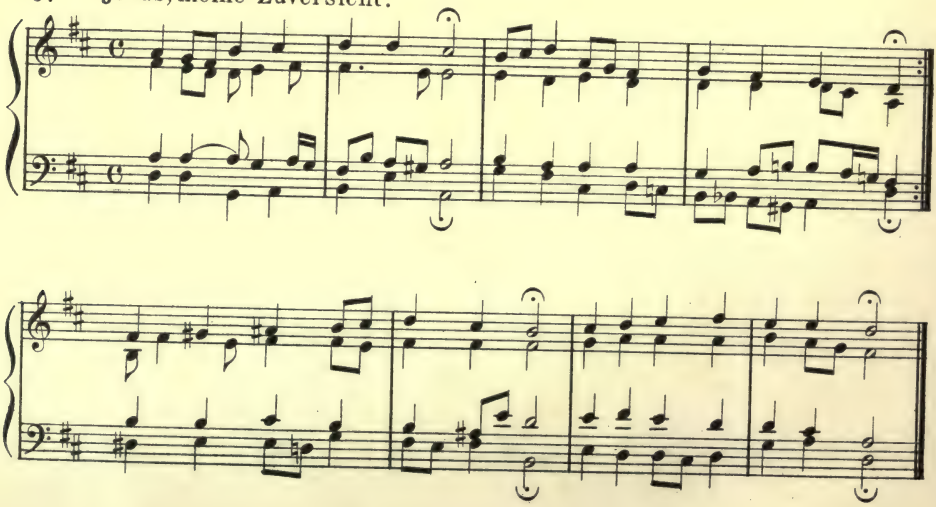
7. Wenn mein Stündlein vorhanden ist.



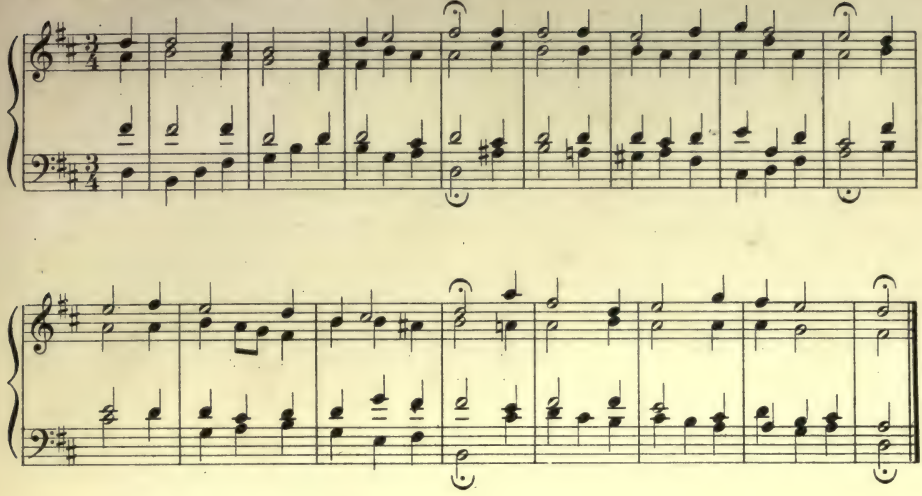
8. Lobt Gott, ihr Christen allzugleich.



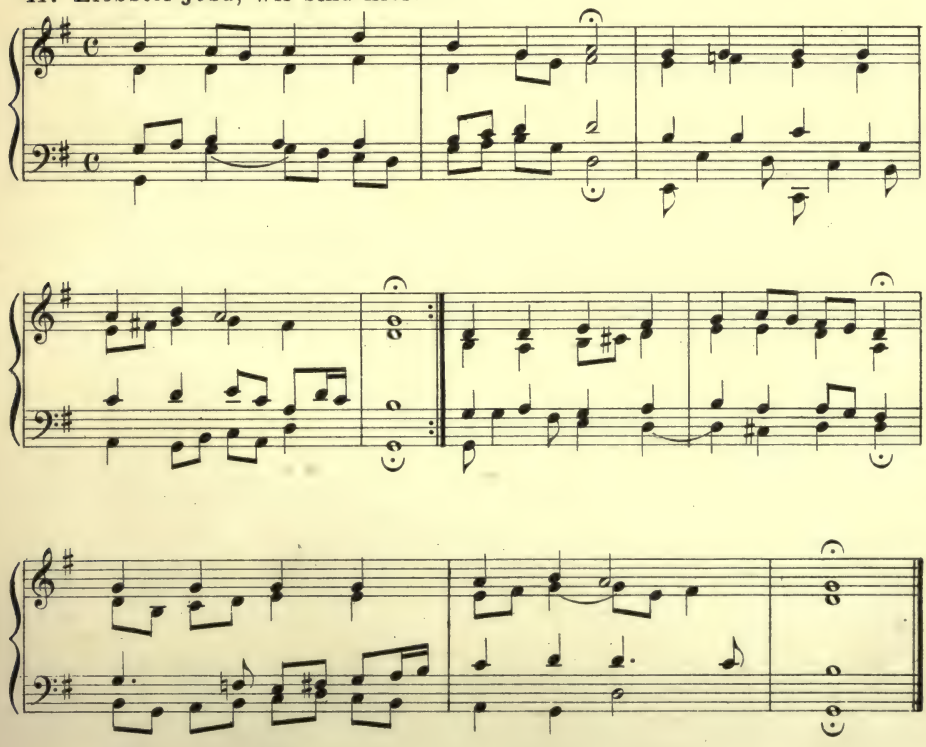
9. Jesus, meine Zuversicht.



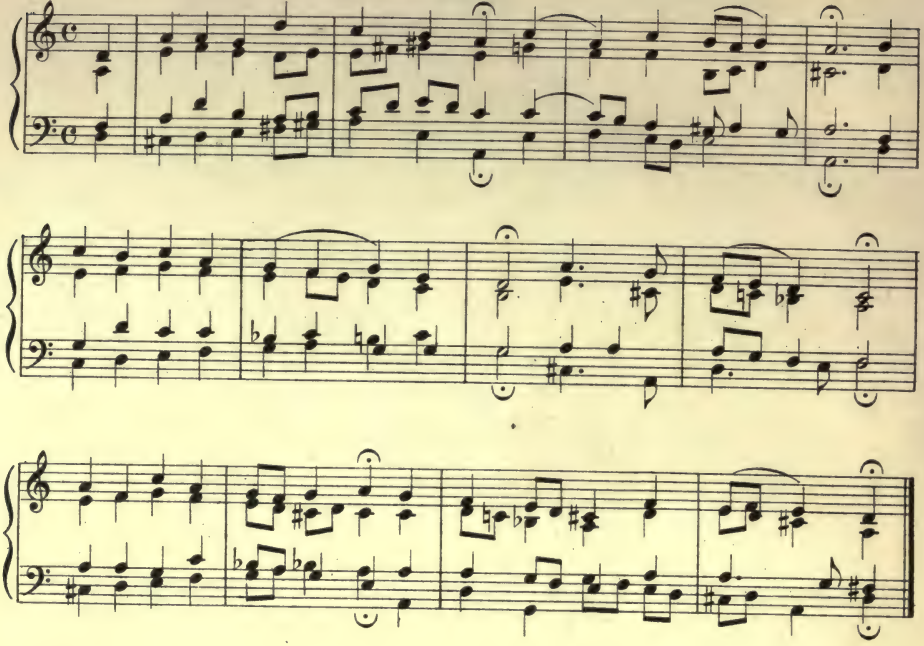
10. Für deinen Thron tret' ich hiermit.



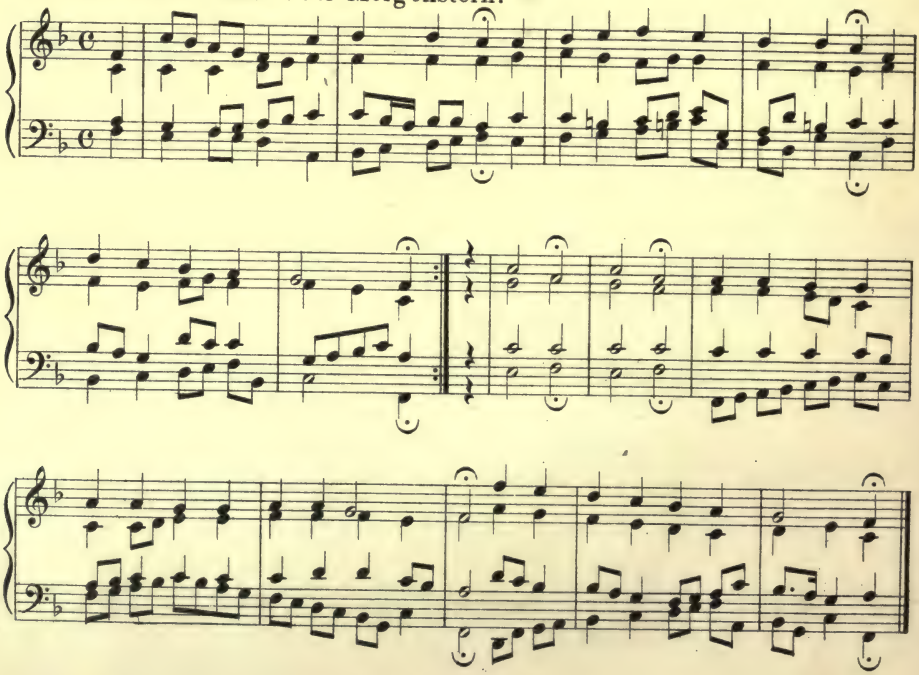
11. Liebster Jesu, wir sind hier.



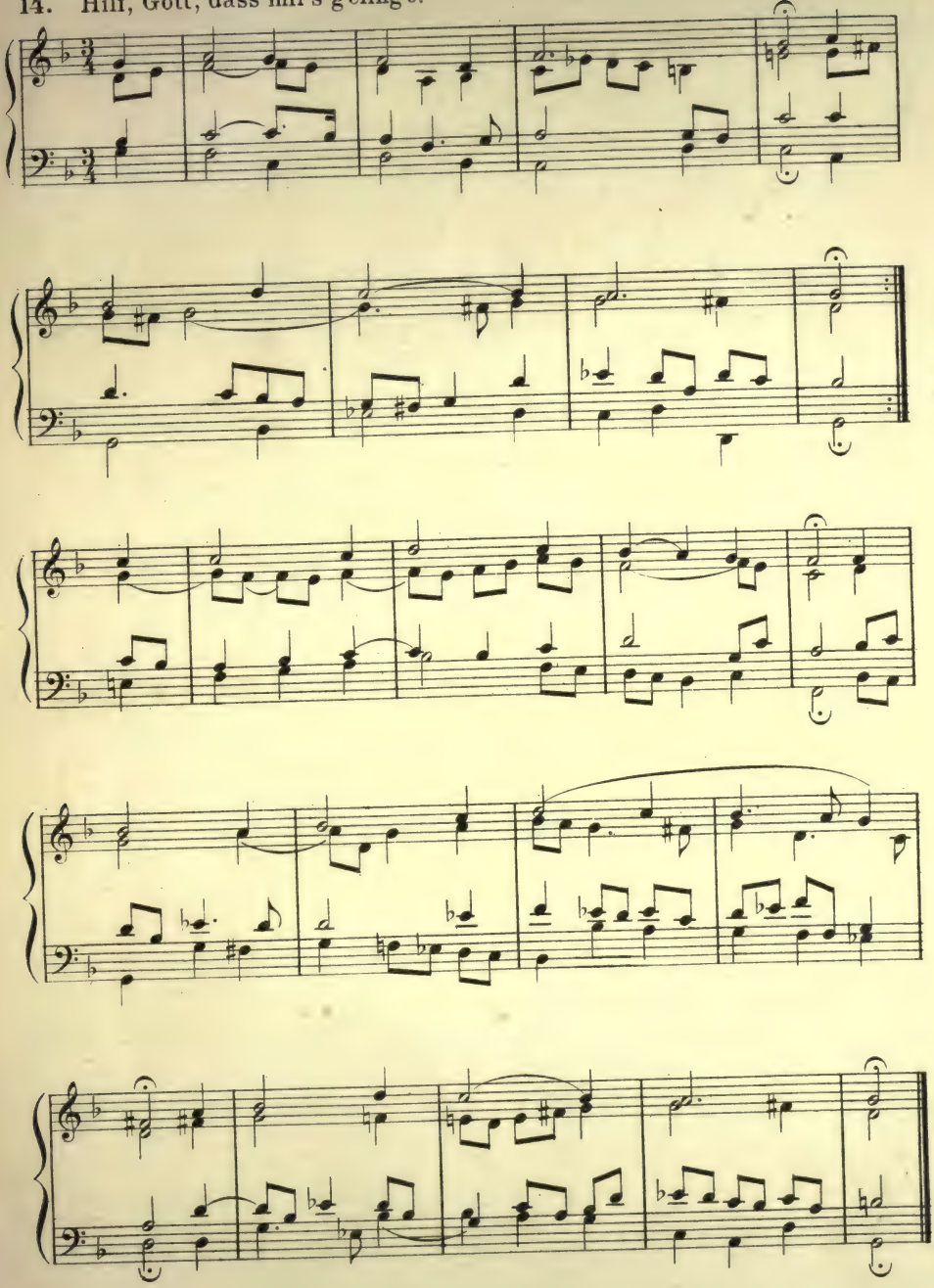
12. Mit Fried' und Freud' ich fahr' dahin.



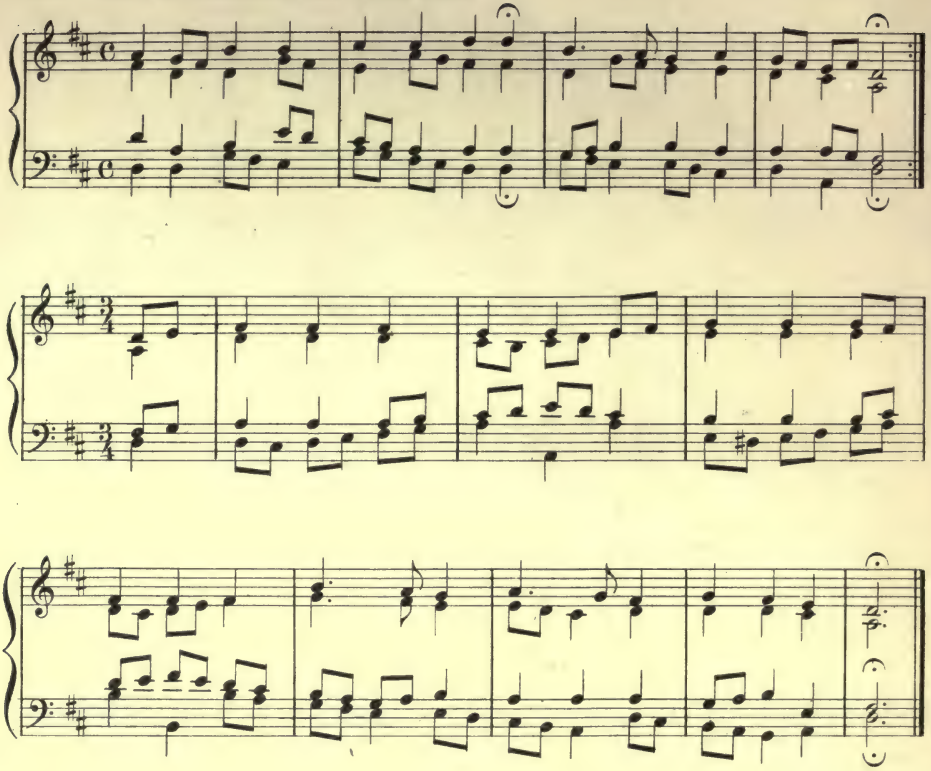
13. Wie schön leuchtet der Morgenstern.



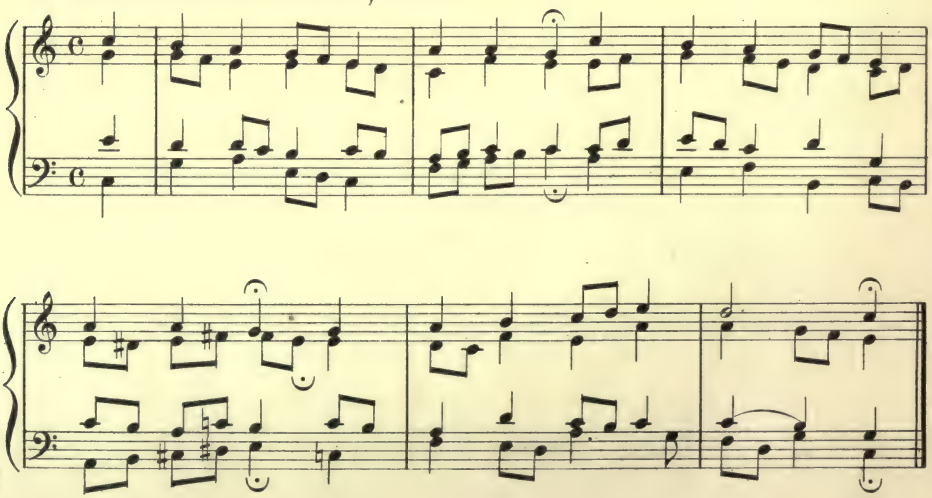
14. Hilf, Gott, dass mir's gelinge.



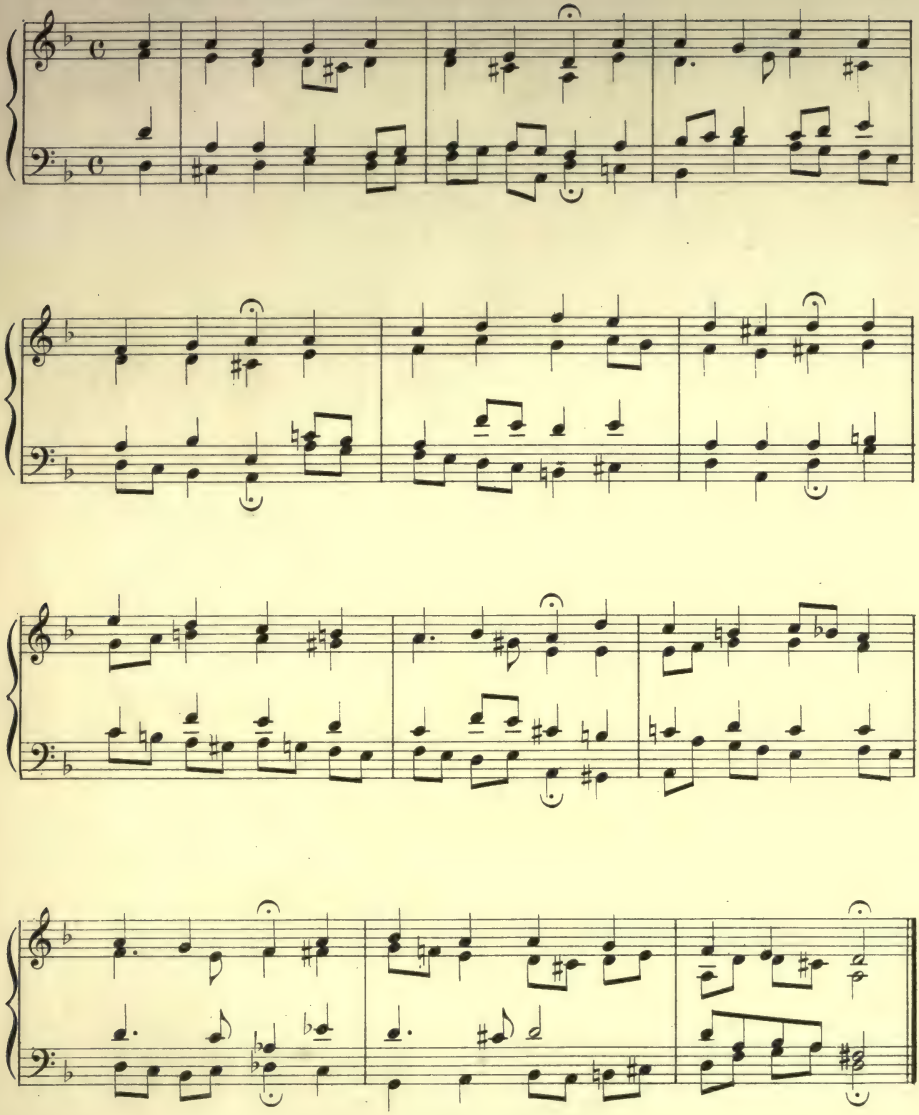
15. Eins ist noth! ach Herr, dies Eine.



16. Herzlich lieb hab' ich dich, o Herr.



17. Vater unser im Himmelreich.



The exercises in this book may be reviewed with advantage by reharmonizing all the given melodies with modulations and suspensions. It is also recommended that the voice parts be written in the vocal clefs, viz: Soprano Alto Tenor and Bass also for the string quartet: 1st Violin 2d Violin Viola and 'Cello

C